GHOSTBUSTERS

by

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&

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FIRST DRAFT

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FADE IN

EXT. NEW YORK PUBLIC LIBRARY - DAY

The sun shines brightly on the classic facade of the main library at Fifth Avenue and 42nd Street. In the adjacent park area, petty hustlers and drug peddlers go about their business.

FRONT STEPS

A few people lounge on the steps flanked by the familiar stone lions.

INT. MAIN READING ROOM

People are dotted throughout the room sitting at long oak tables polished by decades of use. Reading lamps with green glass shades cast a golden glow on the tables. The patina patina of age is everywhere. It is very quiet.

LIBRARIAN

A slightly stout, studious looking girl in her late twenties circulates quietly among the tables picking up books and putting them on her cart. Everything seems completely normal and peaceful.

POV

A single eerie musical note signals the presence of something strange looking down on the librarian from a vantage point high above the room. It follows the librarian as she pushes her cart around a counter.

WORK AREA

The librarian is alone in a back room sorting books for reshelving. Behind her is the card catalogue. One of the books attracts her interest and she starts leafing through it.

THE CARD CATALOGUE

Another eerie note is heard as one of the drawers silently slides open behind the librarian and hundreds of index cards start popping out. The librarian continues reading, completely oblivious to this strange phenomenon.

(CONTINUED)

THE LIBRARIAN

She gets up and moves past another row of cabinets. Two more drawers quietly slide open, and thousands of file cards start shooting out of the open drawers just behind her, but the librarian still doesn't notice.

THE STACKS

The librarian works her way through rows and rows of old iron shelves containing many thousands of volumes stacked from floor to ceiling. As she puts the books back in their proper places, she slowly gets the feeling that she's being watched. She continues her task but suddenly hears a scratching noise and stops.

LIBRARIAN
(puzzled)
Hello? Is anybody there?

A ROW OF BOOKS

As the librarian walks down the aisle books start shooting off the shelf behind her. She turns suddenly and sees the fallen books.

THE LIBRARIAN

Frightened now, she walks slowly to the end of the aisle and tentatively peeks around the corner. Seeing no one, she starts to scratch her head and suddenly a dozen books fly off the shelf right in front of her and fall to the floor.

LIBRARIAN
(frightened)
All right! Who's there? Lyle?
Is that you?

Very slowly now, her heart pounding, the librarian tiptoes to the other end of the aisle. She gets to the corner and starts to peek around it, afraid to look but unable to resist.

THE NEXT AISLE

The librarian comes slowly around the end of the stacks and gets her first look at the thing that's been watching her. Her eyes go very wide and her mouth opens in horror. She screams.

CUT TO:

INT. A CONFERENCE ROOM - SAME TIME

A 35 mm slide show is in progress.

SLIDE - CLOSE-UP

A projected still photo depicts a hideous demon face. DR. PETER VENKMAN narrates the slide show in an authoritative academic voice.

VENKMAN
The Shropshire Demon, ladies and gentlemen, blamed for numerous livestock mutilations in the area and sketched by a local artist in 1910 from actual eyewitness accounts. Scary.

Venkman is on his best behavior trying hard to convey the image of a high-minded college professor but his rumpled suit and the manic gleam in his eyes indicate an underlying instability in his nature. However, while short on academic credentials, Venkman is long on confidence and salesmanship. He clicks a remote control and another slide comes up, this one showing the splintered end of a wooden beam protruding through a wall.

VENKMAN (CONT'D)
Here, extreme structural damage to a house caused by unknown, unseen hyperkinetic forces in a poltergeist incident in Vermont.
(he jokes)
Let's hope they had a pice of the rock.

The next slide shows a man displaying blisters and ugly red welts on his arm, back and legs.

VENKMAN (CONT'D)
Here, rashes, bites and welts from a case we studied in Northern Quebec. That had to hurt.
(the next slide comes up)
Here, an accidental double exposure of a snapshot showing people who were hundreds of miles away at the time the picture was taken. Incredible!
(the next slide)
Here, a bent spoon -- self-explanatory. Not only do such things exist and occur frequently, but my associates and I are convinced that such events are about to increase to seriously uncomfortable proportions.
(CONTINUED)

VENKMAN (CONT'D)
(he shines a pocket flashlight onto his own face, providing spooky lighting)
Will we be ready?

Venkman looks around the wood-panelled conference room trying to gauge the reaction to his presentation.

HIS AUDIENCE

Venkman is addressing the Board of Regents of New York University, an impassive, stern-looking group of elder academics. They glower at him, obviously unimpressed by the slide show.

DEAN YAEGER

The supervising member of the board finally speaks up.

DEAN YAEGER
Dr. Venkman, have you ever actually seen a ghost?

VENKMAN
(hedging)
That depends on what you mean by "seen."

DEAN YAEGER
Looked at with your eyes.

VENKMAN
Well, no, but just last week we went out to study a rockfall.

ANOTHER REGENT
Rockfall?

VENKMAN
Yeah. Stones and pebbles somehow materialize and fall out of the sky from an untraceable source.

REGENT #3
You actually witnessed this?

VENKMAN
Well, we got there just after it happened.

The Regents mutter. Venkman can see this is not going well.

VENKMAN (CONT'D)
(quickly)
Okay. Hey, I know what you're all thinking: "What are those guys really doing down there in the Parapsychology Lab in Weaver Hall? I heard they sacrificed a lamb down there and made contact with the Devil." Well, ladies and gentlemen, NOT TRUE. We are three dedicated scientists who worhip only one thing -- the quest for knowledge wherever it may lead.

A PRIEST
I heard you were trying to create life down there in a test tube.

VENKMAN
Nobody can create life, your holiness. You either have it or you don't.

He hands out copies of his proposed budget.

THE DOOR

RAY STANTZ, Venkman's partner and oldest friend, appears through the glass door and gesticulates wildly.

VENKMAN

He sees Stantz and waves him off, then continues his pitch to the Board of Regents.

VENKMAN (CONT'D)
I'm here to assure you, ladies and gentlemen, that the funds you have so graciously granted to us in the past have been put to enormously constructive use and that in the coming year we are looking forward to even more exciting paranormal research as outlined in the grant proposal I've just passed around.

DEAN YAEGER
Dr. Venkman, according to our data you went over budget last year by $35,000.

VENKMAN
That's correct, Dean Yaeger, and I want you to know that plenty of thought went into how to use that extra money.

THE DOOR

Stantz raps on the glass.

THE REGENTS

They all react to it.

DEAN YAEGER
All right. Thank you, Dr. Venkman. We'll look into your proposal and let you know.

VENKMAN
Thank you, Dean Yaeger.

The Regents rise and start filing out of the room.

INT. CORRIDOR

Ray Stantz is waiting for Venkman when he comes out of the conference room. Stantz is a hard scientist who genuinely loves a challenge, enthusiastic to the point of recklessness. At the moment, Stantz seems really keyed up.

STANTZ
(excited, but hushed and confidential)
Peter, at 1:40 this afternoon at the main branch of the New York Public Library on Fifth Avenue, ten people witnessed a free-roaming, vaporous, full-torso apparition. It blew books from shelves at twenty feet away. Scared the socks off some poor librarian.

VENKMAN
Ray, in the past twelve months we have investigated seventy-two such apparitions and seen absolutely nothing and now you interrupt the most important meeting of our professional lives to tell me about apparition number seventy-three.

STANTZ
(undaunted)
Spengler went down there and took some PKE valences. His readings went right off the top of the scale. We're close this time, Venkman. I can feel it.

VENKMAN
(not convinced)
Let's go.

INT. MAIN READING ROOM

EGON SPENGLER is waiting for Venkman and Stantz when they arrive. Spengler is a real egghead, a New Wave Mr. Spock, who single handedly got Venkman through graduate school. Spengler is incredibly intelligent but amazingly dense at the same time.

VENKMAN
What have you got, Egon?

SPENGLER
What have I got? I don't understand.

VENKMAN
(tries again)
What's happening here?

SPENGLER
Oh! This is big, Peter, this is very big. There's definitely something here.

VENKMAN
How do you know?

SPENGLER
Two reasons. First of all, I found trace PKE valences everywhere in the building and extremely high readings in the interior stacks.

VENKMAN
What's the second reason?

SPENGLER
That was both of them.

VENKMAN
Great. Over and out, Egon.
(to Stantz)
Who actually saw it.

STANTZ
An assistant librarian got the best look at it. There's a paramedic with her now. He gave her a sedative.

VENKMAN
Let's go see her.
(to Spengler)
Is she good-looking?

SPENGLER
Not in a physical sense.

They exit.

OFFICE

A PARAMEDIC is taking the plump librarian's blood pressure as Venkman and Stantz enter.

VENKMAN
Hi, Doc. How is she?

PARAMEDIC
She's showing signs of shock and -- this is weird -- she has blisters but no signs of being burned.

VENKMAN
(moving to the girl)
Hello, miss. I know this may be a difficult time for you but I need you to answer a few questions for me.

LIBRARIAN
(slightly hysterical)
I'll try.

VENKMAN
Atta girl.
(he winks at her)
Now, you saw something down there -- what did it look like?

LIBRARIAN
It was horrible!

She makes a distorted and horrible face.

VENKMAN
(repelled)
Horrible, huh? Worse than what you just did?

STANTZ
(to the girl)
Was it kind of like a mist or a vapor or did it have arms and legs?

LIBRARIAN
I don't remember legs. But definitely arms because it reached for me.

STANTZ
Arms! Great! I can't wait to get a look at this thing.

VENKMAN
(to the girl)
Now I have to ask you some embarrassing questions. Bear with me, please. Do you habitually use drugs, stimulants, or alcohol?

VENKMAN
I thought not. Have you or has any member of your family been diagnosed schizophrenic or mentally incapacitated?

LIBRARIAN
My uncle thought he was Saint Jerome.

VENKMAN
I call that a big yes. Are you currently menstruating?

LIBRARIAN
(offended)
No.

PARAMEDIC
What the hell does that have to do with it?

VENKMAN
Fuck off, man. I'm a scientist.
(to girl)
One last question. Should this turn out to be real, will you grant us exclusive commercial rights to this phenomena?

Spengler enters reading his meters.

SPENGLER
It's moving!

STANTZ
(up for it)
Let's go.

They rush out of the office.

CUT TO:

DEEP IN THE STACKS

They come slowly down the dark aisle with Spengler leading, taking constant readings. Their faces are lit mainly by the light of their own monitoring and recording equipment.

HIGH POV

Looking down on them from the spectral point of view.

A SPIRAL STAIRCASE

One by one, Venkman, Stantz and Spengler come down the tightly winding, old iron staircase. They are scared. Books are strewn all over the floor.

A BOOKSHELF

The books start to slide forward then the whole shelving unit topples over and almost crushes the team under a ton of books. They jump to safety.

VENKMAN
Nice.
(out loud)
Hello...

Spengler looks at his meters and silently points at a dark aisle intersecting the one they're in. The team inches toward it.

SPENGLER
It's here.

They stop at the corner.

THE DARK AISLE

The team peeks around the corner and looks toward camera.

THEIR POV

An ethereal presence is hovering between the stacks about four feet off the ground. It seems to waver on the edge of being and non-being, then a large buxom, legless, headless torso begins to emerge.

VENKMAN, STANTZ AND SPENGLER

They stand there amazed.

VENKMAN
What is it?

STANTZ
It looks like a big pair of breasts and a pot belly.

THE TORSO

A head and arms begin to form. The apparition is now unmistakably a full-bodied, somewhat elderly lady.

SPENGLER
It's a woman.

He edges closer to take valence readings. Stantz starts snapping infra-red photos of it.

VENKMAN
(whispers)
What do we do now?

STANTZ
(whispers back)
I don't know. Talk to it.

VENKMAN
(nods in agreement, then hesitates)
What do I say?

STANTZ
Anything! Just make contact.

VENKMAN
(takes a deep breath, then addresses the specter)
Hey, Lady?
(the apparition turns and seems to look right past them)
Lady! Can you talk? Who are you?
(no answer)
(to Stantz)
This is not working. Think of something else.

STANTZ
(sotto voce)
Okay, okay. I got it. I know what to do. Stay close.
(he starts moving closer to it)

Venkman and Spengler edge closer, fighting their fear. They stop just a few feet from the vision.

STANTZ
(whispers)
Okay, now do exactly as I say. Eberybody ready?

VENKMAN & SPENGLER
Ready.

STANTZ
Okay --
(shouts)
GET HER!!

He leaps at the apparition. Venkman and Spengler jump reflexively at almost the same moment but they all end up on the floor grabbing at thin air.

THE GHOST

She drops back a few feet, looms up into a raging, demon-like specter and blasts them with a rush of hot breath as she mouths a single word.

THE GHOST
(roars)
QUIET!

VENKMAN, STANTZ AND SPENGLER

They scream and fall backward.

EXT. LIBRARY - MAIN ENTRANCE - DAY

They burst through the doors and onto the broad steps both terrified and exhilarated by their first real contact with the supernatural.

VENKMAN
(to Stantz)
"Get her?" That was your plan?

STANTZ
(gleeful)
Okay, I'm sorry, but wasn't it fantastic? You could smell the electricity in the air.

VENKMAN
I definitely smelled something.
I thought it was me.

STANTZ
(enraptured)
It's like when I was a kid and I looked in a microscope for the first time. There's a whole new world here, Pete, and it's all around us.

VENKMAN
(looks around nervously)
Yeah, that's what worries me. Where's Spengler?

They look around.

PUBLIC TELEPHONE

Spengler is at a pay phone nearby. He has hot-wired a minicomputer to the phone and is programming the data. Venkman and Stantz join him.

SPENGLER
(watching the readouts)
I'm patched into the Bell Labs computer in Boston. We should have an answer in a moment.
(the readout shows number series and tables)
We were right, Stantz.

STANTZ BEAMS

VENKMAN
(impatient)
What? What is it? C'mon, I'm not that good at math.

SPENGLER
(with deliberate certainty)
Raymond and I are convinced that we can trap a ghost and hold it indefinitely.

Venkman is speechless. His mind reels at the possibilities. He knocks lightly on Spengler's cranium.

VENKMAN
Solid gold.

EXT. WASHINGTON SQUARE - GREENWICH VILLAGE - DAY

Venkman, Stantz and Spengler head for their lab in Weaver Hall on the NYU campus.

VENKMAN
(exultant)
You know what this could mean to the University? This could be bigger than the microchip. They'll probably throw out the entire engineering department and turn their building over to us.

A DOPE PUSHER accosts them.

PUSHER
Loose joints, man?

SPENGLER
Sure. Here you are.

He reaches in his pocket and hands the pusher a joint.

INT. WEAVER HALL

They walk through the hall, then down the stairs to the basement.

VENKMAN
(his mind racing)
If you guys are right, if we can actually trap a ghost and hold it somehow, I think I could win the Nobel Prize.

SPENGLER
(protests)
If anyone deserves it, it's Raymond and I. We did all the hard research and designed the equipment.

VENKMAN
Yeah, but I introduced you guys. You never would've met if not for me. That's got to be worth something.

THE BASEMENT

The door of the Paranormal Studies Lab. A sign dangles from the doorknob: Maid - Please Make Up This Room. Scrawled across the door is a line of student graffiti that reads: "Venkman Burn In Hell!" It looks like it's

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CONTINUED:
been written in blood. A WORKMAN in painter's pants is at the door as Venkman, Stantz and Spengler approach. Venkman sees the graffiti and reads it.

An attractive COED comes out of the lab and confronts Venkman. She looks angry.

COED
(holding up an exam booklet)
Dr. Venkman, I want to know why you gave me a "D" on the midterm exam.

VENKMAN
I'm sorry, Beth, but that's all your paper deserved.

COED
(pointedly)
But that wasn't our deal, Peter.

Stantz and Spengler look away, embarrassed by the obvious innuendo.

VENKMAN
I don't remember any deal.

COED
You don't? Well, maybe I can refresh your memory.

VENKMAN
(quickly)
That won't be necessary, Beth. I appreciate the extra effort you put into our work together this semester...
(Stantz laughs out loud)
...but I'm afraid the best I can give you is a C-plus.

COED
Thanks for nothing.

She stalks off and they enter the lab. As soon as the door closes behind them, the Workman starts scraping their names off the door with a razor blade.

INT. THE LAB

As they enter, janitorial and maintenance personnel are busy dismantling their apparatus and equipment. Dean Yaeger is supervising. Venkman confronts him.

VENKMAN
(shocked)
I trust you're moving us to a better space somewhere on campus.

DEAN YAEGER
No. I'm here to inform you that, regrettably, the Board of Regents has turned down your request for a continuance of your research grant. You are to vacate these premises immediately.

STANTZ
(to Venkman)
You said you floored 'em at the meeting.

VENKMAN
(righteous)
Ray, I apologize.
(looking at Dean Yaeger)
I guess my confidence in the Regents was misplaced. They did this to Galileo, too.

DEAN YAEGER
It could be worse, Dr. Venkman. They took the astronomer Phileas and staked his head to the town gate.

EXT. WASHINGTON SQUARE - DAY - A LITTLE LATER

Stantz and Venkman are sitting on a bench both looking desolate.

STANTZ
(shaking his head)
This is like a major disgrace. Forget M.I.T. or Stanford now -- they wouldn't touch us with a three-meter cattle prod.

VENKMAN
You're always so worried about your reputation. We don't need the university. Einstein did his best stuff while he was working as a patent clerk. They can't stop progress.

STANTZ
(not cheered)
Do you know what a patent clerk makes? I liked the university. They gave us money, they gave us the facilities and we didn't have to produce anything! I've worked in the private sector. They expect results. You've never been out of college. You don't know what it's like out there.

VENKMAN
(with visionary zeal)
Let me tell you, Ray; everything in life happens for a reason. Call it fate, call it luck, Karma, whatever. I think we were destined to get kicked out of there.

STANTZ
For what purpose?

VENKMAN
(with real conviction)
To go into business for ourselves and make an enormous bundle of cash.

CUT TO:

EXT. WIDE ANGLE VIEW OF MANHATTAN - DAY

EXT. AVENUE OF THE AMERICAS - DAY

Venkman, Stantz and Spengler enter the Irving Trust Headquarters. They are all neatly dressed in suits.

INT. IRVING TRUST - A LITTLE LATER

Venkman, Stantz and Spengler are seated at the desk of a LOAN OFFICER.

LOAN OFFICER
Your credit references are okay and your professional credentials are most impressive. However, I'm still at a loss as to the precise type of psychological consulting business you plan to do.

STANTZ
We're really planning to be a kind of parapsychology business.

LOAN OFFICER
What kind now?

VENKMAN
He said a pair of psychologists are better than one. And that's the whole concept here. Doctor Spengler and myself will staff the clinic and Doctor Stantz will take care of administration.

LOAN OFFICER
Kind of a mini-psychiatric medical center, huh?

VENKMAN
That's it! A Mini Psych-Med Center. No overhead and all income.

The other two look at him. The Loan Officer thumbs slowly through their presentation, stopping to study the schematics for a variety of strange devices.

LOAN OFFICER
Appears you'll need quite a bit to get started.

He continues thumbing through. There is a long silence.

LOAN OFFICER
Well, gentlemen, I'm sorry but the best I can do for you is underwrite an initial loan of twenty-five thousand dollars. Based on your expertise and the fact that the bank's money will be buying most of this equipment you need, we can overlook the matter of collateral until you get established.

They all AD-LIB "thank-you's," trying not to show their surprise and delight. The Loan Officer makes some notes and signs some forms with several flourishes.

LOAN OFFICER
And what is to be the name of your new company?

STANTZ
Ghostbusters.

The Loan Officer stops writing and stares at them.

EXT. FIREHALL - DAY

Spengler's '57 Saab is parked outside an abandoned brick, four-story fire station built by the city around the turn of the century. It bears a coat of faded red paint and legend above the garage door in chipped gilt letters: Engine Company #93. The garage doors open revealing Venkman standing in the white-tiled garage bay with a middle-aged WOMAN in a CENTURY 21 blazer.

INT. GARAGE BAY

Venkman is looking around.

CENTURY 21
Besides this, you've got another substantial work area on the ground floor, office space, sleeping quarters and showers on the next floor, and you have your full kitchen on the top level. It's 10,000 square feet total.

SPENGLER

He comes out of the office area with a pocket calculator.

SPENGLER
It's 9,642.55 square feet.

CENTURY 21
(shrugs)
What is her - your accountant?

STANTZ

He is on the third level looking down the well of the shiny brass fire pole.

STANTZ
(shouts, loving it)
Wow! Does this pole still work?

He jumps on and slides down. The Century 21 agent steps quickly out of the way as he rapidly descends to the bottom level.

STANTZ (CONT'D)
(to Venkman)
This will really come in handy.

VENKMAN
(considering, but not wanting to appear too eager)
This might do...I don't know... it just seems kind of "pricey," don't you think? We're trying to keep our costs down. You know how it is when you're starting a new business.

CENTURY 21
What kind of business are you in?

STANTZ
Ghostbusting.

CENTURY 21
Oh well, this place is perfect for it.

CUT TO:

EXT. FIREHALL - NIGHT

The garage bay door is open. Two painters on scaffolding are completing a paint job on the front of the structure in flat black paint. A carpenter finishes hanging a sign over the door. It is a small, circular, international-style symbol -- a red circle with a red diagonal bar of prohibition stroked across a rendering of Casper the Friendly Ghost.

INT. FIREHALL

A bored-looking red-headed young woman, JANINE MELNITZ, sits in a swivel chair behind the reception desk, putting another coat of red polish on her heavily lacquered nails. She looks up as Spengler enters with an electronic device he's been working on.

JANINE
(with a definitive Queens accent)
You finished fixing those machines, huh?

Spengler is absorbed in assembling the hardware.

JANINE
You're very dedicated, aren't you? I think you're the nicest one. Dr. Stantz seems okay, I guess. It's the other one I don't know about.

Venkman enters and winks at Janine.

VENKMAN
Hi. How's it going? Fun job, huh? Here's copies of our advertising. The business ad in the Times, Voice and Post. The Help Wanted item we're running for our security man... this is our Yellow Pages quarter page...and here's the copy for our TV spot. I need it typed so we can shoot tomorrow.

He hands them to Janine. Spengler looks over her shoulder at the ads and she smiles sweetly at him. Then they hear an auto horn honk outside.

INT. GARAGE BAY

The garage door opens, there is the rumble of a broken muffler and Stantz drives in in a blue and white, 1975 Cadillac Full Formal Excelsior Ambulance. He hits the siren, flashes the emergency lights and jumps out enthusiastically. Venkman crosses to the car.

STANTZ
I found it! This is the car. How do you like it?

VENKMAN
Superb. How much?

STANTZ
Six hundred dollars. Needs some work.

VENKMAN
(calls out)
What do you think, Janine?

Janine makes a face.

JANINE
If you want my honest opinion, I think it's sacriligeous.

INT. DORMITORY/WORKSHOP

Spengler is addressing Venkman and Stantz as he dons a bulky backpack power unit.

INT. DORMITORY/WORKSHOP

Venkman watches as Stantz helps Spengler put on a bulky backpack power unit.

SPENGLER
(to Venkman)
This is the Proton Pack, Peter. The only problem with it at the moment is that it could cause sterility, but I'm working on that. And this is the Nutrona Wand.
(he picks up a metal rod about ten inches long and connects it to the proton pack with a cable)
Each of us will be capable of shooting a double stream of ions with enough force to contain any potential ectoplasmic entity.
(to Venkman)
Is this clear so far?

VENKMEN
Yeah, each of us is going to be wearing an unlicensed nuclear accelerator on our back.

SPENGLER
No, there's no fissionable material involved at all. It's a static electrical discharge. I'm working on the self-contained unit but for now we'll run off building current.

VENKMAN
This better work, Egon.

SPENGLER
(with complete confidence)
Peter, trust me. We are about to make scientific history.
(to Stantz)
Raymond, the plug.

Stantz plugs a long AC extension cord into a heavy duty wall outlet.

STANTZ
Power!

SPENGLER
(hand on switch)
Ready.

Venkman and Stantz take one last look at each other and move further away from Spengler.

SPENGLER
Switch...
(flips it)
...ON.

An audible surge of power runs from the wall socket along the extension cord to the power pack on Spengler's back. The pack heats up to 550 degrees and kicks the electrical surge back down the wire to the wall outlet which melts. At once, all the lights in the room black out.

EXT. FIREHALL- NIGHT

All the lights in and on the building go out, as does the street lamp and the stoplight on the corner.

EXT. DOWNTOWN OFFICE BUILDINGS

They black out in rapid series, leaving dark silhouettes against the night sky.

DISSOLVE TO:

EXT. UPPER WEST SIDE - DAY

A high panoramic view of the city shows heavy traffic moving up and down Central Park West on a beautiful sunny day.

EXT. 78TH AND RIVERSIDE - DAY

An unusual pre-war Gothic high-rise towers over the neighboring buildings. The top of the building includes an elaborate decorative pyramid complete with altar, stairs and Babylonian column. The late afternoon sun gives the structure an oddly menacing quality. The camera PANS slowly down to the street as DANA BARRETT, an attractive woman in her late 20's, rides her 10-speed bike up Riverside Drive with a shopping bag of groceries in the carrier basket. Guys on the street check her out as she rides by, but she coolly ignores them.

EXT. HIGH-RISE APARTMENT BUILDING - ENTRANCE

Dana rides up, walks her bike into the lobby and gets into the elevator.

INT. THIRTY-FIFTH FLOOR

Dana gets off the elevator with her bike and goes to the door of her apartment. As she unlocks it, the door to the next apartment opens and Dana's neighbor, LOUIS TULLY, rushes out. Louis is a portly, young bachelor and indomitable swinger. He's wearing a Japanese shaving robe and mink mitts on his hands.

LOUIS
(trying to be cool)
Dana!

DANA
(pausing at her door)
Oh, hi, Louis.

LOUIS
I thought you were going to stop by last night. You missed a great party.

DANA
(not wanting to insult him)
I'm sorry. I was really tired, Louis. I had two auditions, then we shot all afternoon on that commercial.

LOUIS
That's okay. I'll give you another chance. Hey! Why don't I whip up a pitcher of Mai Tai's and some breakfast and we could...

DANA
I can't, Louis.

LOUIS
(holding up his hands)
My mink mitts came. You gotta feel these.

DANA
(laughs)
Sorry, Louis.

LOUIS
Okay, but you don't know what you're missing. By the way, you shouldn't leave your TV on when you go out. It was really blasting and that creep down the hall complained to the manager.

DANA
I thought I turned it off.
(she hears loud music coming from her apartment)
I guess I forgot.

LOUIS
You need a man around the house to do those things for you.

DANA
Thanks, Louis.

She enters her apartment.

INT. DANA'S APARTMENT

A roomy, two-bedroom flat with a great river view.

She parks her bike in the entrance hall, grabs the bag of groceries and goes through the living room toward the kitchen.

Remembering Louis, she stops at the TV set to turn it off, but a strange image on the screen catches her attention.

TV SCREEN

Venkman, Stantz and Spengler are assembled on the street outside the firehall wearing jumpsuits and proton packs.

STANTZ
Are you troubled by strange noises in the night?

SPENGLER
Do you experience feelings of dread in your basement or attic?

VENKMAN
Have you or members of your family actually seen a spook, specter or ghost? If the answer to any of these questions is "yes," then pick up the phone and call the professionals - Ghostbusters!

Graphics come up depicting the team in various obscure work-related activities.

RECEPTION DESK

Janine is shown answering the telephone.

STANTZ (V.O.)
Our courteous and efficient staff is on call twenty-four hours a day to serve all your supernatural elimination needs.

A BASEMENT

Spengler is shown taking PKE readings along the baseboards.

STANTZ (V.O.)
Ghosts, spirits and all paranormal turbulence purged from your home, office or club with our patented new system.

Shots of proton packs, Nutrona wands and various other blackbox devices.

STANTZ (V.O.)
We investigate, we estimate, we exterminate. We're Ghostbusters. Give us a call.

EXT. FIREHALL

Stantz, Venkman and Spengler are seen again as a phone number flashes on the screen.

STANTZ, VENKMAN & SPENGLER
(in unison)

We're ready to believe you.

They point stiffly at the camera then a musical jingle comes up on the audio.

SINGERS
Ghostbusters - you have a ghost
But you don't want to play host...

Dana turns off the TV set and goes into the kitchen.

INT. KITCHEN

Dana switches on the radio and starts unpacking groceries. She sets a loaf of bread and a carton of eggs on the counter and begins putting other items away in the pantry.

LOAF OF BREAD

The plastic-wrapping on the loaf of Wonder Bread starts to blister then shrivels away.

Then, one by one, the slices of bread toast themselves and fall forward like dominoes. Dana walks by but doesn't notice it.

THE EGGS

The top of the carton pops open. Then, one by one, the eggs erupt and spill over onto the counter. As the liquid contents hit the countertop they sizzle. The eggs begin to fry on the formica surface.

DANA

She hears the sizzle, turns and sees the eggs frying and the new toast. She gasps, then recovers and inspects the mess. She touches the counter gingerly, but it's not at all hot. Deeply perplexed, she stands there trying to think of an explanation. Then a strange new sound attracts her attention and she turns around to see where it's coming from.

THE REFRIGERATOR

Dana hears the sound of muffled chanting coming from the fridge. She pulls the door open and gets the shock of her life. The inside of the fridge has been transformed into the Gateway to another realm -- a fiery path leading to a temple door. On each side of the door is a strange, snarling creature that could best be described as a Terror Dog. Their front claws are raised toward each other in a symbolic pose. The incredible vision is accompanied by the unearthly chanting.

DANA

She stands there transfixed by horror, the flames reflecting in her eyes.

THE FRIDGE

The chanting gets more frenetic and ominous as the temple doors slowly begin to open.

DANA

She is paralyzed.

THE TEMPLE DOORS

They continue to open. We feel a terrible presence within.

THE PRESENCE
(whispers loudly
and hoarsely)
ZUUL!! GATEKEEPER.

DANA

She screams and slams the refrigerator door. Instantly, everything is normal again. She looks around the room.

THE EGGS

They are back in the carton, unbroken.

THE LOAF OF BREAD

Untoasted and wrapped as before.

DANA

Fighting her fear, she turns back to the fridge and very slowly reaches for the handle.. Then summoning all her courage, she yanks open the door. Ketchup, mustard, bottles of vitamins and other food items fall out of the rack on the inside of the refrigerator door. Dana sighs with relief as she sees nothing but the cool, white porcelain interior of the fridge. She closes the door and stands there for a moment still shaken by the vision. Then she shakes her head and leaves the kitchen. The moment she leaves, every metal appliance and utensil in the kitchen flies across the room and sticks to the refrigerator door.

CUT TO:

EXT. FIREHALL - MORNING

From the look of the building it is apparent that the Ghostbusters are ready for business.

INT. DORMITORY/WORKSHOP

Spengler is tinkering at the workbench. Stantz is at the table interviewing a tall, lanky black man, WINSTON ZEDDEMORE.

WINSTON
I've come about the ad in the paper.
You know, for a security expert.

STANTZ
Okay. Do you have a resume?

WINSTON
I have all my service records.

STANTZ
What'd you do in the service?

WINSTON
Five years, U.S. Air Force Air Police. I mustered out as Captain assigned to administer perimeter security at Reese Strategic Air Command Base...from there I designed electronic barrier systems for Sentry Alarms and I ended up as V.P. Tactics and Training at their Pacific Headquarters...until they closed the offices there.

STANTZ
Wow. Impressive. It's just that, well, when we advertised for a security man we really meant something more like a guard...you know, dirty work with a fair amount of risk.

WINSTON
I have a fifteenth degree black belt in Wing Chun boxing and I am a qualified, award-winning weapons handler. What kind of risk are you talking about?

STANTZ
(leans forward confidentially)
We are going to locate ghosts and spirits, trap them with concentrated beams of quantum energy, and remove them from peoples' homes, businesses and place of worship.

WINSTON
(after a very long beat)
Mmmhmm. Now you want to tell me what you're really doing?

INT. RECEPTION AREA - SAME TIME

Janine sits patiently at the phone console, reading a magazine. Her desk has been completely personalized with family photos, fuzzy animals, monogrammed coffee cup, etc. Suddenly the phone rings loudly. She leaps to answer it.

JANINE
Ghostbusters!...Sure, I remember... sure, give me your number...No, they can't come to the phone right now... I don't know. Call their attorney. They're in a meeting...Okay, same to you, Jack!

She hangs up.

THE DOOR

Dana Barrett enters and looks around at the redecorated firehouse.

JANINE

She sees Dana come in and greets her with studied officiousness.

JANINE
May I help you?

DANA
I'm looking for the Ghostbusters.

JANINE
Are you a bill collector, too?

DANA
(confused)
No.

JANINE
(relieved)
Good. Then what can I do for you, dear?

DANA
I'm not sure. I saw the Ghostbusters ad on television, but I'm not clear about what they do.

JANINE
(confidentially)
At the moment, they don't do much of anything, but I'll let you talk to Dr. Venkman. What's your name, dear?

DANA
Dana Barrett.

Janine picks up the phone and buzzes Venkman on the intercom line.

JANINE
(into phone)
There's a Miss Dana Barrett here to see you...No, I asked her...I think she's a customer.

THE OFFICE DOOR

It flies open and Venkman rushes out.

VENKMAN
(excited)
Hi. I'm Peter Venkman. You have a problem?

DANA
(a little overwhelmed)
Well, I <u>think</u> I do.

VENKMAN
Come on in. Let's talk about it.

Dana smiles at Janine and crosses to the office.

JANINE
(to Dana)
Good luck.

INT. OFFICE

Dana's hands are trembling as she lights a cigarette. Venkman notices but doesn't comment.

DANA
(embarrassed)
I guess I'm still a little shaky.

VENKMAN
(soothing)
That's all right. Just try to relax.

(CONTINUED)

VENKMAN (CONT'D)
(he dims the lights a little)
You want to tell me about it?

He takes a small tape recorder out of the desk drawer.

DANA
Is that necessary?

VENKMAN
Does it bother you?

DANA
Well, what I have to say may sound a little strange.

VENKMAN
We're professionals, Miss Barrett. Anything you say will be strictly confidential. Trust me.

He switches on the tape recorder. Dana takes a long look at Venkman and decides to tell all.

DANA
I think my apartment is haunted.

VENKMAN
What makes you think so?

He looks at the tape recorder and sees that the tape isn't moving.

VENKMAN (CONT'D)
Damn!

He gives it a shake. Nothing happens.

VENKMAN (CONT'D)
Batteries must be dead. Go ahead, Miss Barrett. I'll just take notes.

He grabs a legal pad but can't find a pen or a pencil.

VENKMAN (CONT'D)
Damn it! I'm sorry. We're just getting organized here. Go ahead, I'll make mental notes.

He keeps rummaging through desk drawers.

DANA
(rapidly loosing confidence in him)
Maybe I should come back when things are a little more - together.

VENKMAN
No, no, no! Wait! Here's pencils.
(he finds a box of new, unsharpened pencils)
Go ahead. I'm listening.

He sticks a new pencil in an electric pencil sharpener on the desk. Nothing happens. He bangs on it violently. Dana takes a pen out of her purse and hands it to him.

VENKMAN (CONT'D)
Thank you. Now tell me everything that happened, exactly as you experienced it.

DANA
(hesitates a moment, then decides to trust him)
Something in my refrigerator is trying to get me.

Venkman slowly looks up from his note pad and stares at Dana.

INT. DANA'S APARTMENT - LATER THAT AFTERNOON

The door opens and Dana enters the darkened flat with Venkman. She switches on the light and leads him to the living room.

DANA
My psychiatrist thinks I'm losing my mind, my friends think I'm taking LSD, and I haven't had the nerve to tell my parents yet.

Venkman is carrying an electronic device on a shoulder strap. He starts taking readings.

VENKMAN
(looking over the apartment)
Why don't you just move?

DANA
It took me three years to find <u>this</u> place. I'm not giving up that <u>easy</u>.

VENKMAN
That's the spirit. What's in there?

He points to a door.

DANA
That's the bedroom, but nothing ever happened in there.

She takes off her jacket.

VENKMAN
(noticing her body)
That's too bad.

DANA
What?

VENKMAN
Nothing. Is that the kitchen?

He points to another door.

DANA
(nods)
Uh-huh.

VENKMAN
Well, let's check it out.

DANA
I'll wait here if you don't mind.

He enters the kitchen.

INT. THE KITCHEN

The room is a real mess. Utensils are lying all over the floor. The cabinets and walls are splattered with food.

VENKMAN
(calls out)
You're quite a housekeeper.

DANA
(off-camera)
I told you, I...

VENKMAN
I know. It happened by itself.

He scans the room with his monitoring device.

VENKMAN (CONT'D)
Nothing.

He looks in a couple of cabinets, then confronts the refrigerator. With mild trepidation he grasps the door handle, then suddenly jerks it open. The handle comes off in his hand.

VENKMAN (CONT'D)
Damn!

DANA
(off-camera)
Are you all right?

VENKMAN
Yeah, yeah.

He grips the side of the fridge door and pulls it open.

LIVING ROOM

Dana stands there nervously watching the kitchen door. Finally, it opens and Venkman comes out munching an apple.

VENKMAN
There's nothing there now and I don't get any significant readings.
(Dana looks upset)
But that doesn't mean that what you saw wasn't real or that it won't happen again.

DANA
This is terrible. Either there's a monster in my kitchen or I'm completely crazy.

VENKMAN
If it's any comfort to you, I don't think you're crazy.

DANA
(laughs ironically)
Thanks. Coming from you that really means a lot to me.

VENKMAN
I'm a qualified psychologist. Hysteria was my specialty and you don't show any of the classic symptoms. I believe that something happened here and I want to do something about it.

DANA
All right. What do you want to do?

VENKMAN
I think I should spend the night here.

DANA
(she's had enough)
That's it. Get out.

VENKMAN
On a purely scientific basis.

DANA
Out!

VENKMAN
I want to help you.

DANA
I'll scream.

VENKMAN
Don't scream.

DANA
(urging him to the door)
Then leave.

VENKMAN
Okay, okay. But if anything else happens, you have to promise you'll call me.

DANA
(opening the door)
All right.

VENKMAN
Okay. Then I'll go.

DANA
Goodbye.

VENKMAN
(in the hall)
No kiss?

She closes the door in his face and triple locks it.

EXT. HALLWAY

Venkman stands with his nose flattened against Dana's door. He starts to leave just as Louis Tully rushes out of his apartment hoping to see Dana. He jealously eyes Venkman.

LOUIS
You a friend of Dana's?

VENKMAN
No, I'm her masseur. She pays me a hundred bucks and I rub the places she can't reach. Has she been after you, too?

LOUIS
(lying)
Oh, yeah. She's always hanging around.

VENKMAN
I could tell. You're a stud. Later, man.

He exits. Louis frowns and enters his apartment.

LOUIS
(mutters)
She's paying for it? I'd do it for free.

EXT. HOTEL SEDGEWICK - NIGHT

Two uniformed DOORMEN help people in and out of taxis and limos under the hotel's elegant awning.

INT. HOTEL

A "DO NOT DISTURB" sign hangs on the doorknob of room 1210. Soft music is heard coming from the room.

INT. ROOM 1210

The room is dark but we can hear the sighs and heavy breathing of a man and woman making love on the bed. The camera PANS across the floor following a trail of dropped clothing a tuxedo jacket and cummerbund, white satin high heels, a lacy wedding gown, striped tuxedo trousers, satin ladies underpants, stockings and garters.

BRIDE (V.O.)
Aren't you glad we waited?

GROOM (V.O.)
I don't know. It probably would've been the same.

BRIDE (V.O.
(indignant)
Well, thanks a lot.

THE BED

The Groom turns his back to the Bride and pulls the sheet up to his neck.

BRIDE
What are you doing? Are you just going to roll over and go to sleep?
(he doesn't respond)
I don't believe this.

She switches on the lamp on the night stand and picks up a magazine.

THE AIR VENT

There is a throbbing shudder as if something powerful was rushing through the air duct. A hint of yellowy vapor wafts through the grating and into the room.

THE NIGHTSTAND

The travel clock reads 7:00 P.M. Suddenly there is an audible hiss, then the glass clockface cracks down the middle with a snap.

THE BRIDE

Startled, she looks at the clock and picks it up to examine it.

BRIDE
Roy? Your clock broke.

GROOM
Nice going, honey. It was brand new.

BRIDE
I didn't break your precious clock, Roy!

He gets up and heads for the bathroom.

BRIDE (CONT'D)
Now where are you going?

GROOM
To the bathroom, where do you think?

BRIDE
(to herself)
Have I done the right thing?

The Groom enters the bathroom and closes the door behind him. The sound of water running in the sink is heard. Then the Bride hears a sound like the noise a cat makes when trying to dislodge a hairball from it's throat.

BRIDE
(calls out)
Roy? Are you all right?

The noise increases to the level of ten cats with hairballs.

BRIDE
(disgusted)
Hey, sweetheart, will you CUT THAT OUT!!

INT. BATHROOM

The Groom drops a couple of Alka-Seltzer tablets into a glass of water.

AIR VENT

There is a rush of air, then the yellow mist begins to waft through the grate into the bathroom.

THE GROOM

He drinks his Alka-Seltzer, then sniffs the air, increasingly aware of a bad odor in the room. He looks in the mirror and sees the filmy yellow blur behind him.

INT. THE BEDROOM

The Bride hears him yelp from inside the bathroom.

GROOM (O.S.)
Uuuuugh!!

BRIDE
What's wrong with you now?

She gets out of bed as he comes charging out, stuttering in stunned horror. She goes into the bathroom.

BRIDE (V.O.)
What did you do in here? It smells awful!! OH...oh no...oh, my God.

The Bride runs out of the bathroom into the arms of her husband who is on the telephone.

GROOM
...right...it's smelling up the whole suite...I don't know...it's just hanging off the ceiling...I've never seen anything like this...1210... quick...please.

He hangs up.

As the newly-weds comfort each other, the bathroom door opens and through it into the full light glides the source of their discomfort - a truly foul yellow vapor. They cover their mouths, cough and run out the door of the suite into the hall, shouting and hacking.

EXT. HALL

Their suitcases come flying out after them in a cloud three feet off the ground.

INT. FIREHALL KITCHEN - LATER

Stantz and Winston are eating Chinese food out of cartons.

WINSTON
(full of doubt; perusing books)
I don't believe any of this shit, man.

STANTZ
(emphatic)
These are documented. Did you ever hear of the Manse Turbulence? Farm-house in Pennsylvania -- major structural damage, multiple full head and torso manifestations -- ecto fluids. Boy, the walls were alive on that one. And I'm willing to bet that for every reported supra-phenomenal occurrence, there are at least 75 to 100 that go unreported.

WINSTON
I guess those unreported ones are what we've been getting. I started three weeks ago and we haven't had one call.

STANTZ
Any day now. Spengler and I are compiling indicators pointing to an upcoming flood of such occurrences. And they all signal something even bigger, maybe a massive dimensional rip. Right Spengler?

SPENGLER
Right about what?

STANTZ
About us being on the verge of a rip...massive rip like the Manse Turbulence or the Tunguska Blast... you know, a four-fold crossover.

SPENGLER
Did I say that?

STANTZ
We talked about it yesterday.

SPENGLER
Then it's probably true.

Venkman enters.

WINSTON
How was your date?

VENKMAN
It wasn't a date. It was an investigation.

STANTZ
Did you see anything?

VENKMAN
Didn't see anything. Didn't get anything. Nice girl. No ghost.

WINSTON
Looks like this team has a perfect score so far.

VENKMAN
Seems like she had a hallucination. Thinks she's someone called Zuul and someone by the name of Gozer is chasing her.

SPENGLER
(muses; he's heard the name)
Gozer. Gozer.

WINSTON
This bites it, man. We're running out of ways to kill time.

VENKMAN
We're also running out of money.

INT. FIREHALL OFFICE - NIGHT - SAME TIME

Janine turns off the light at her desk. She packs up her purse and puts on her coat. The phone rings. Janine answers it unenthusiastically.

JANINE
Ghostbusters...yes it is...yes, of course they're serious. You do! You have! Yes, sir. Well, they're out on another case now, but if you'll give me the address... don't worry, they'll be totally discreet.

She hits an alarm button and a loud bell starts ringing frantically.

EXT. FIREHALL - NIGHT

The garage door slides up and in a blaze of light and screeching tires, the ambulance squeals out and makes a right turn. The vehicle has been painted flat black and has been fitted with communication wafers and antennae. All the original lights have been replaced with purple and white strobes and the siren has been altered to emit a low, unearthly moaning. The purple and white strobe bars give the car a strange ultravoilet aura. It rounds the corner and heads up the West Side Highway.

EXT. HOTEL - FRONT DOOR

The black ambulance screeches up to the main entrance, siren blaring. The Doorman steps forward. Venkman, Stantz, Spengler and Winston leap out of the car. They open up the rear door and remove their equipment. People on the street stop and gawk.

INT. HOTEL LOBBY

As the Ghostbusters enter, people turn and stare at their strange appearance. They all wear matching blue futuristic jumpsuits with proton packs strapped to their backs and Nutrona wands clamped to their wrists. They also wear brushed-metal, flip-down ecto-visors worn on the head like a welder's mask. Knee and elbow pads complete their strange outfits.

The HOTEL MANAGER descends on them accompanied by a Slavic MAINTENENACE MAN and a worried BELL CAPTAIN.

MANAGER
(agitated)
Thank you for coming so quickly. The guests are starting to ask questions and I'm running out of excuses.

BELL CAPTAIN
I've never seen anything like this.

MAINTENANCE MAN
(He chatters in Latvian, trying to describe something with his hands.)

MANAGER
This happened once before. Years ago, though, when I first started working here.

VENKMAN
It's happened before?

MANAGER
Well, most of the original staff knows about the twelfth floor... the disturbances, I mean...but it's been quiet for years...up until two weeks ago...it was never ever this bad, though. I guess that's why fellows like you are in this business.

STANTZ
Did you report it to anyone before?

MANAGER
Heavens no! The owners don't like us to even talk about it. I hoped we could take care of this quietly tonight.

STANTZ
Yes, sir. Don't worry. We handle this kind of thing all the time.

They cross the lobby to the elevators, attracting lots of curious interest from the hotel guests.

WINSTON

A GUEST accosts him while they wait for an elevator.

GUEST
What are you supposed to be?

WINSTON
Me? We're...uh...the exterminators. Somebody saw a cockroach on the twelfth floor.

The guest looks at Winston, noting the heavy proton pack on his back, the odd-looking Nutrona wands and flip-down ecto-visor.

GUEST
That's gotta be some cockroach.

WINSTON
Well, you can't be too careful with those babies.

The elevator arrives and Winston gets on with the others.

INT. THE ELEVATOR

The Ghostbusters look nervous as they ride up the elevator.

VENKMAN
I just realized something. We've never had a completely successful test with any of the equipment.

SPENGLER
I blame myself.

WINSTON
So do I.

The elevator stops at the Twelfth Floor.

INT. TWELFTH FLOOR CORRIDOR

The elevator doors open and Venkman peeks out into the hall. He steps out cautiously, followed by the others.

THE END OF THE HALL

A BELLBOY comes around the corner behind them, pushing a room service cart loaded with dirty dishes.

STANTZ

He hears the rattle of the dishes behind him, whirls and fires a double stream of protons from his wands. Spengler is so keyed up he, too, spins and fires wildly.

THE BELLBOY

He ducks as the double streams blow the dishes off the cart and scorch holes in the wall behind him.

VENKMAN
(shouts)
Cease fire!

The Bellboy peeks out from behind the cart.

THE GHOSTBUSTERS

They breathe a sigh of relief.

STANTZ
(to the Bellboy)
Sorry, buddy!

SPENGLER
We'd better adjust our streams.

VENKMAN
Yeah, okay, we're getting the hang of it now. Let's go.

He leads them down the hall to Room 1210.

INT. ROOM 1210

The Ghostbusters enter trepidatiously and start taking readings.

SPENGLER
(looking at his meters)
Something was definitely here.

VENKMAN
Yeah, I can smell it.

STANTZ
I'm getting high readings near the air vents. It must be using the duct system to get around. See, Winston, I told you we'd get something.

WINSTON
So far all we got is a shit smell on the twelfth floor and we almost fried a Puerto Rican bellboy.

STANTZ
It sure does small bad, doesn't it?

VENKMAN
All right. Let's cool the negative vibes. These things can sense them.

They exit the room.

INT. A CORRIDOR

Spengler and Winston are on opposite sides of the hallway reading valences at the door to each room.

SPENGLER

He knocks on one of the doors, then passes his sensor over the top of the door and down the jambs. Then he gets on his knees to read the crack at the bottom of the door. Suddenly the door opens and he looks up to see a really stunning woman wrapped in a bath towel with another towel twisted turban-style around her wet hair.

WOMAN
(noting his unusual attire)
Yes?

SPENGLER
(stands up)
Were you recently in the bathroom?

WOMAN
(sarcastic)
What on earth gave you that idea?

SPENGLER
(seriously)
The wet towels, residual moisture on your lower limbs and hair, the redness in your cheeks indicating...

WOMAN
(cutting him off)
You're a regular Sherlock Holmes. Now what do you want?

SPENGLER
When you were in the bathroom, did you notice anything that was yellow and unusually smelly?

She slams the door in his face. Spengler shrugs and moves on.

ANOTHER CORRIDOR

Stantz and Venkman are checking the rooms in another part of the hotel. A fat ten-year-old BOY is following them munching on a fistful of breadsticks watching their every move.

VENKMAN
(a little annoyed)
Why don't you go back to your room, sonny? There's nothing to see here.

THE BOY
Are you the janitor?

VENKMAN
No, I'm not the janitor. Just run along, will you? Please?

The Boy continues to follow them as they work.

THE BOY
Are you a burglar?

VENKMAN
(losing patience)
Do I look like a burglar?

THE BOY
You look like a spaceman.

VENKMAN
OKAY, I'm a spaceman. Now get out of here.

THE BOY
(petulant)
I don't have to. My father paid $350 for our room.

VENKMAN
Tell your father he's a tool.

STANTZ
(kindly)
If I tell you what we're doing will you go back to your room?

THE BOY
Okay.

STANTZ
(very sincere)
We're looking for a huge ugly monster that lives in the hotel and likes to tear the heads off little children and suck out their brains.

THE BOY
(unimpressed)
Bullshit! You're janitors.

He exits disdainfully.

STANTZ AND VENKMAN

They continue down the hall and turn the corner. Suddenly they see the object of their search. They freeze.

STANTZ & VENKMAN
(frightened)
Yaaaaaaaah!

THEIR POV

The vapor is hunched over a room service cart loaded with dirty dishes. It hangs there, translucent, foul, yellow, feeding off table scraps and leftover beverages, knocking dishes off the cart and scattering refuse. It looks like a misshapen potato with a pushed-in face and spindly arms.

VENKMAN
God, that's ugly.

THE VAPOR

It raises a half-empty bottle of wine to its gaping maw and chugs down the liquid. The wine is visible as it pours down his gullet and passes through his system, finally spilling through his body onto the floor.

STANTZ AND VENKMAN

They stand there amazed.

VENKMAN
All set? Let's get it over with.

STANTZ
(shakes his head)
I can't, Pete. I can't go through with it.

VENKMAN
WHAT?

STANTZ
I don't care how ugly that thing is. It was a living human being once. Think about it, Pete. What if it was your uncle or your grandfather?

VENKMAN
Everybody hated my grandfather. Besides, it's not like we're going to kill him. He's already dead, for God's sake!

STANTZ
Good point.

THE VAPOR

It crams some leftovers into its mouth and belches loudly.

STANTZ
Uugh! What a slob. Forget what I said. Let's take him. Full streams.

They fire their wands simultaneously at the vapor. They miss and their combined streams tear away fifty feet of wallpaper in a searing ricochet.

The vapor looks up suddenly and flies off down the hall. The room service cart rolls along behind the cloud as if being pulled in its wake.

STANTZ AND VENKMAN

They chase it down the hall.

STANTZ
(excited)
We have to cut him off!

THE VAPOR

It reaches the end of the corridor but instead of turning, it passes right through the solid wall. The room service cart crashes into the wall, smashing dishes and sending the debris flying.

INT. A HOTEL ROOM

A MAN is just pulling the plastic bag off his recently dry-cleaned white dinner jacket when the noxious vapor comes shooting through the wall. It blows right over him with a great rush of stinking wind and exits through the air vent.

THE MAN

He looks at the air vent then back at his dinner jacket which has turned several shades of sickly yellow and brown.

A CORRIDOR

Winston is alone in a long hallway. He leans against the wall, clearly not taking any of this seriously. He hauls on a menthol cigarette and mutters to humself.

WINSTON
This bites it. I actually work for a company called Ghostbusters...

Suddenly from the end of the hallway comes the sound of rattling dishes and silverware, accompanied by footsteps. Winston looks.

HIS POV

A room service cart sails past along a perpendicular hallway and rolls out of sight. Then immediately behind it comes a reeking yellow haze. It is the vapor. It doesn't follow the cart but instead makes the turn at the end of the hall and races toward Winston. Eeerie heavy footsteps accompany its legless progress.

WINSTON

He gapes as the vapor comes right at him on a direct collision course.

WINSTON
Yeeeeeeeeaaaaahhhhh!!!!!

HIS POV

The vapor slams right into him and passes over his head and chest, knocking him over.

WINSTON

He hits the floor covered in a thick briny residue of foul ecto-matter.

SPENGLER, STANTZ AND VENKMAN

They come racing around the corner chasing the vapor and see Winston on the floor flailing frantically like an over-turned beetle.

WINSTON
Aagghh...aaaggghhh...uhh...uhh... it slimed me...it slimed me!!! It's in there! I saw it go in. Phew! That thing is really dis-gusting.

SPENGLER
(helping him up)
Well, it's all relative, isn't it?

WINSTON
Yeah? Okay, so it's relatively disgusting.

VENKMAN
(to Winston and Spengler)
You take this door. We'll go in the other side. Visors down.
(they all flip down their ecto-visors)
Full stream.
(they adjust their wands)
Let's go.

They enter the banquet room.

INT. BANQUET ROOM

The room is dark and large with a high, ornately-corniced ceiling and a crystal chandelier hanging in the center. The two teams enter through opposite doors.

STANTZ

He peruses the room but sees nothing. He looks up and scans the ceiling. A form flits behind a carved beam.

STANTZ
There! On the ceiling!
(the others look)
Come on down here, you slug!

Stantz drops to one knee and fires two particle streams at the vapor.

THE CEILING

The vapor dodges as one of the beams blasts a sizeable chunk of plaster out of the ceiling and the other destroys half the crystal chandelier.

WINSTON AND VENKMAN

They fire at it, too, wasting the rest of the chandelier but the vapor dodges away.

Everybody is ready to start blazing away again when Spengler stops them.

SPENGLER
(urgently)
Wait! Wait! There's something I forgot to tell you.

VENKMAN
What?

SPENGLER
(emphatic)
Don't cross the beams.

VENKMAN
Why not?

SPENGLER
Trust me. It will be bad.

WINSTON
What do you mean "bad?"

SPENGLER
It's hard to explain, but try to imagine all life as you know it stopping instantaneously and finding yourself confined forever in another dimension.

Winston and Venkman exchange meaningful looks.

STANTZ
(muses)
Yes, total Proton Reversal. We don't want to do that.

Winston considers his own safety and decides to take charge.

WINSTON
(with military authority)
That's it! I'm taking charge. You guys are dangerous.

They yield command to Winston.

WINSTON (CONT'D)
Now nobody does anything unless I order you to, okay?

STANTZ, VENKMAN AND SPENGLER

They all nod obediently and glance nervously at the vapor, still hovering near the ceiling.

VENKMAN
Okay, okay, let's do it. This thing's not going to hang around all day waiting for us.

WINSTON
All right. Ray -- give me one stream wide right of it and one wide to the left. Now!

STANTZ

He triggers his Nutrona wands and two streams are emitted, shooting off to either side of the entity. The entity swirls but stays between the beams.

WINSTON
(talking him through it)
Good...good...nice and wide... move with him...easy. No hold steady. I'm turning on.

WINSTON

He activates his wands and lays out two streams from another angle, taking care not to cross Stantz'.

STANTZ
(nervous, tense)
That's good.

The entity is now loosely confined by the four lines of force streaming from the Nutrona wands.

THE VAPOR

It bobs and weaves, trying to slip past the visible lines of light, but Winston and Stantz manage to keep it boxed in.

WINSTON
(speaking clearly)
Now, very slowly, Ray, let's tighten it up. You hold steady. I'm coming down.

They start closing the distance between their ion streams.

VENKMAN

He watches nervously.

VENKMAN
(cautious)
Don't cross them! Watch it!

STANTZ

The vapor is trying to get around his streams, causing him to waver as Winston's streams get closer and closer.

WINSTON
(he barks)
Steady, Ray!

STANTZ
(panicky)
I'm losing it! I'm losing it!

WINSTON
Venkman! A little help! Cut him off!

THE VAPOR

It slips through Stantz' defenses and races for the air vent but Venkman fires just in time and cuts it off with both streams.

WINSTON (CONT'D)
Spengler! Help him out!

SPENGLER
Me?

VENKMAN
(worried, struggling)
Do it! And don't get too close with those beams!

SPENGLER

He fires both wands with such poor marksmanship that he comes only centimeters from crossing Venkman's streams. Venkman jerks his streams away to avoid crossing Spengler's erratic bursts and maneuvers. Together they do extensive damage to the walls.

WINSTON
Off! Both of you!

STANTZ
(shouts)
I got it!

STANTZ

He has the thing cornered to some extent.

STANTZ
(to Winston)
I'll nudge it out of the corner. You cut off the left side.

Stantz moves closer to the wall and Winston counters to form their loose trapezoidal configuration around the vapor again.

VENKMAN
(encouragingly)
You got it! That's good. Easy now.

Stantz and Winston manage to guide the vapor out into the center of the room, all the time closing the figurative box around it.

STANTZ
It's working!

VENKMAN
(cautioning them)
Remember, we don't want a trip to the tenth dimension.

THE VAPOR

Confined in the box, it is fuming and seething, attempting to get free.

STANTZ AND WINSTON

They guide their catch closer to the floor.

VENKMAN
Easy...easy...I'm going to throw in my trap now.

SPENGLER
Kick it directly underneath.

Venkman jerks his leg up, triggering a release on his equipment belt. A cord and foot pedal fall to the floor. At the end of the cord there is a long, flat black metal box two feet long, four inches wide and two high. Venkman kicks the box under the apparition and toes the foot pedal into position. The apparition blasts them with a flatulent gust. They recoil but hold the configuration.

SPENGLER
Easy...easy...open the trap now!!

Venkman stomps on the foot pedal and with a loud electronic snap the long metal box on the floor sprays up a fixed multidimensional inverted pyramid of bright, beaded white light.

Stantz and Winston herd the vapor to the top of the trap.

SPENGLER
Watch it...watch it...now.

Venkman stomps the foot pedal again.

Suddenly there is a loud double electronic snap and a blinding flash of pink light. Wisps of brown smoke and carbonized particles rise to the ceiling in a large residual puff. The Ghostbusters stand there for a long moment not quite sure the battle is over.

SPENGLER

He cautiously approaches the trap and looks at the valence indicator on it.

SPENGLER
(confirms it)
He's in here.

STANTZ, VENKMAN AND WINSTON

They whoop in triumph -- and considerable relief.

VENKMAN
(pulling off his slimy visor)
Well! That wasn't so bad, was it?

Winston looks askance at him.

WINSTON
Are you kidding? That was like trying to push smoke into a bottle with a baseball bat. Now what do we do with it?

He looks at Venkman.

VENKMAN

He looks at Spengler.

SPENGLER

He shrugs.

VENKMAN
We'll have to work on that.
(to Stantz)
Grab that, would you, Ray?

They all exit, leaving Stantz to deal with the trap.

INT. LOBBY

The elevator opens and the Ghostbusters emerge. Stantz and Venkman come out first, covered in various ecto-slimes. Stantz holds the trap by its foot pedal. He dangles it away from his body as if it is something putrid. Spengler and Winston follow. The hotel manager approaches them.

HOTEL MANAGER
What happened? Did you see it? What is it?

Stantz removes his infra visor and wipes some slime off his face. He is beaming.

STANTZ
We got it!

He holds up the trap.

HOTEL MANAGER
What was it? Will there be any more of them?

Winston and Venkman come forward.

STANTZ
Sir, what you had there was what we refer to as a focused, non-terminal repeating phantasm or a Class Five Full Roaming Vapor... a real beauty.

VENKMAN
(starts writing a bill)
That'll be $5,000 for the entrapment plus $500 for proton recharge and storage.

HOTEL MANAGER
(shocked)
$5,500! I won't pay it. I had no idea it would be so much.

VENKMAN
Fine. We'll let it go again.
(calls out)
Ray! Bring it back.

HOTEL MANAGER
No! All right. Anything.

EXT. HOTEL SEDGEWICK

The Ghostbusters come through the revolving doors and see a real mob scene on the street. A large crowd has gathered around the Ectomobile and the police have put up a barricade to hold them back. Photographers are taking pictures of it and several reporters are there waiting for them. As the Ghostbusters cross to the vehicle, people in the crowd cheer and the reporters start firing questions at them.

REPORTER #1
Nate Cohen. I'm with the Post. What happened in there?

REPORTER #2
Did you really see a ghost?

REPORTER #3
Is this some kind of a stunt?

STANTZ
(holding up the trap; loudly to the crowd).
We got one!

REPORTER #1
Can we see it?

STANTZ
Uh...I'm afraid not.

VENKMAN
This is not a sideshow! We're serious scientists.

REPORTER #2
Are you saying that ghosts really exist?

VENKMAN
(pitching)
Not only do they exist, they're all over the place! And that's why we're offering this vitally important service to people in the whole tri-state area. We're available twenty-four hours a day, seven days a week. We have the tools and we have the talent. No job too small, no fee too big. We're ready for anything.

WINSTON

He's talking to another reporter off to the side.

REPORTER #4
What proof do you have that what you saw was real?

WINSTON
Proof? Well, the manager of the Sedgewick just paid us five and a half big ones to get something out of there. Is that real enough for you?

SPENGLER

He's confused by all the commotion and the barrage of questions from the press. A STREET PUNK in the crowd behind the police barricades keeps hissing at him.

STREET PUNK
Mister! Hey, Mister! Come here! Mister.

He finally gets Spengler's attention and waves him over.

STREET PUNK (CONT'D)
Hey, Mister! Can I see those guns?

SPENGLER
They're not guns. They're particle senders.

STREET PUNK
Yeah, yeah. I just want to see 'em.

SPENGLER
I couldn't do that. You might hurt someone.

He turns away.

STREET PUNK
Wait! Wait! Let me ask you something. If you like shot Superman with those guns, would he feel it or what?

SPENGLER
(with authority)
On Earth - no. But on Krypton we could slice him up like Oscar Mayer Bologna.

STREET PUNK
Wow!

VENKMAN AND STANTZ

They are in high spirits as they continue to field questions. A minicam is videotaping them..

MINICAM REPORTER
Sing the song from your commercial.

STANTZ
(reluctant)
No, we have to get back and...

MINICAM REPORTER
(wheedling)
Come on. It's free advertising.

VENKMAN
There's a thought. Hit it, Ray.

Stantz shrugs and starts singing the Ghostbusters' song with embarrassed restraint.

STANTZ
(singing)
Ghostbusters -- if you have a ghost
But you don't want to play host...

Venkman joins in with a harmony and they continue with more confidence.

STANTZ & VENKMAN
(singing)
They can be bad houseguests
And all-night pests...

Winston joins in with a tasty falsetto riff.

STANTZ, VENKMAN & WINSTON
(singing)
You can't sleep at all
So who do you call?

Spengler joins them for the big finish with no perceivable sense of melody or rhythm.

ALL TOGETHER
(singing)
Ghostbusters...Ghostbusters.

At the moment a flashbulb goes off freezing the Ghostbusters in a still-frame that becomes a front-page newsphoto.

FRONT PAGE

The New York Post carries the picture with a big headline reading: GHOSTBUSTERS?

The Ghostbusters' song really starts to cook with full production now as a MONTAGE begins.

TELETYPE MACHINES

A bank of whirring, clicking teleprinters spits reams of hard copy and wire service photos depicting the team at work.

ANNOUNCER (V.O.)
Hello, America. This is Ronald Gwynne reporting from United Press International in New York. Throughout my entire career as a journalist I have never reported anything as exciting and incredible as the trapping of an actual supernatural entity by a team of men based in this city who call themselves Ghostbusters.

INT. FIREHALL

The team hears the alarm buzzer. They leap from their beds and slide down the pole.

ANNOUNCER (V.O.) (CONT'D)
Now, most of us have never even heard of a floating, slime-like substance called ectoplasm, but these gentlemen claim we will be seeing a lot more of it than ever before.

EXT. AIRPORT RUNWAY

The team in full gear comes out of a huge Flying Tigers cargo plane.

NEW YORK TIMES

A smaller front page photo of the team and a discreet headline:

AIRLINE DENIES HAUNTED PLANE

SOUND DISSOLVE:

FULL SCREEN VIDEO OF BRYANT GUMBLE

The "Today" show.

BRYANT GUMBLE
Good morning. Today the entire Eastern Seaboard is alive with talk of hundreds of reported incidents involving multiple sightings in what can only be described as extreme events of paranormal extraphenomenical proportions. It seems everybody is willing to bring their old ghosts and skeletons out of the closet. Roy Brady reports from New York.

IN FRONT OF FIREHALL

MINICAM SET-UP IN STREET

ROY BRADY
Thank you, Bryant. Everybody's heard ghost stories around the campfire. Heck, my grandma used to spin yarns about a spectral locomotive that used to rocket past the farm where she grew up. Now, as if some unseen authority had suddenly given permission, thousands of people here are talking about encounters they claim to have had with ghosts.

MUSIC AND TELECLICKER UP.

EXT. LUXURY HEALTH CLUB

Ecto One pulls up, the Ghostbusters disembark and enter a double set of doors:

NEW YORK HEALTH AND RACQUET CLUB

WIPE TO:

THE GHOSTBUSTERS

They come out of the club. Winston dangles a trap away from him.

CUT TO:

NEWSPAPER HEADLINES

SPOOK SQUASHED AT RACQUET CLUB

EXT. FEDERAL ASSAY OFFICE - DOWNTOWN

Ecto One is parked in front of this armored Federal building.

INT. ASSAY OFFICE - BULLION VAULT

The team is in the process of expertly trapping a vapor which flits above dollies of shining gold bars.

They maneuver the being like practiced pros and hit the trap. There is the customary pink flash.

HEADLINES

FEDS ADMIT:
GHOSTBUSTERS GET GHOSTS IN THE GOLD

CBS MORNING NEWS

DIANE SAWYER
My guest this morning is Dr. Raymond Stantz, formerly a science professor at City U and now a ghostbuster. Sounds like an old Bob Hope movie.

STANTZ

STANTZ
Actually, Diane, the name of his picture was "Ghostbreakers."

AUDIO THROUGHOUT REMAINING MONTAGE

LARRY KING (V.O.)
Our phone-in topic today: Ghosts and Ghostbusting. The controversy builds as more sightings are reported and some maintain that these professional paranormal eliminators in New York are the cause of it all. Why did everything start just when these guys went into business? Should they be allowed to carry around unlicensed proton mass drivers? And what's wrong with ghosts anyway? Call us... all our lines are open. Hello, Larry King...

CLOSE-UP - MIDNIGHT GLOBE MAGAZINE

The tabloid bears a grainy photo of the team and the red headline:

GHOSTBUSTERS SUPER-DIET

FEMALE PERSON (V.O.)
Hello, Larry...I think what Dr. Spengler said in his interview with you last night was true...the world is in for a "psychic shock" 'cause like my aunt reads coffee grounds and...

LARRY KING
(cuts her off)
Larry King. You're on the air.

EXT. FIREHALL

Ecto One comes roaring out of the garage bay with siresn blasting and lights strobing.

FREEZE FRAME

The cover of Motor Trend magazine:

ECTO ONE - CAR OF THE YEAR

EXT. FIREHALL

A gaggle of autograph hounds is waiting on the street as Ecto One pulls in.

INT. GARAGE BAY

Venkman and Stantz disembark. They carry a couple of traps apiece. Their jumpsuits are covered with smoldering ecto-slime. The Ectomobile looks like it's been through a war.

INT. RECEPTION AREA

Janine is handling a steady barrage of phone calls, switching from one line to the other.

JANINE
(answering a call)
GHOSTBUSTERS -- please hold.
(switches)
Good afternoon, Ghostbusters -- please hold.
(switches back)
Yes, can I help you?
(pause)
Yes...yes. Is it just a mist or does it have arms and legs...?
Uh huh...well, the soonest we could possibly get to you would be a week

(CONTINUED)

JANINE (CONT'D)
from Friday...I'm sorry, but we're completely booked until then... Uh huh...well, all I can suggest is that you stay out of your house until we can get to you...Thank you.
(switches)
Ghostbusters.

Venkman and Stantz enter as Winston comes out of the office.

WINSTON
You guys look like shit.

STANTZ
(holding a trap)
Yeah, well, we chased this sucker for an hour, finally got it cornered and it puked this slime all over us. Why don't you take this down to Spengler?
(holds out the trap)
I need a break.

WINSTON
Forget it, man! The phone's been ringing off the hook.

Stantz sits wearily on the bumper.

STANTZ
I don't believe it. The pace is killing me.

VENKMAN

He crosses to Janine and drops a paid invoice on her desk.

VENKMAN
Here's the paper on the Brooklyn job. She paid with a Visa card.

JANINE
(into phone)
Please hold...
(hits the switch)
Someone from the E.P.A. called.

VENKMAN
(tense)
What's he want?

JANINE
(snippy)
I really don't know, Dr. Venkman. All I know is that I haven't been way from this desk for two weeks and you promosed you'd hire more help.

VENKMAN
Not now, Janine.
(he starts to exit then stops)
See if you can get Dana Barrett on the phone for me.

He exits.

INT. STORAGE FACILITY

Venkman, Winston and Stantz enter the basement of the fire-hall. Spengler is repairing a foot pedal. He looks tired. The walls are illuminated and hung with wands, packs and traps under repair. Equipment, work orders, parts, catalogs and old lunches are piled on tool benches. One half of the room has been sealed off from floor to ceiling with concrete cinder blocks. At mid-level there is a row of thin metal-lined slits. Venkman and Stantz approach this wall and insert the trap into a slit.

STANTZ
Set entry grid.

There are several grating electronic snaps like bugs being fried in an outdoor insect light.

WINSTON
Neutronize. System shut.

They withdraw the trap and toss it into a bin marked: FOR RECHARGE.

VENKMAN
I have to get some sleep, man. I worked all night <u>last</u> night.

STANTZ
(to Spengler)
I need two new purge valves. How's the grid around the storage facility holding up?

SPENGLER
It's getting crowded in there. We have to arrange some kind of spill/release system. I'm worried about an overload. It could be dangerous.

Winston and Stantz check a video monitor.

CLOSE-UP - MONITOR SCREEN

The video camera sweeps back and forth like bank surveillance depicting the interior of the storage facility, a bleak repository for souls of any species. Strange lights, mists and shapes waft aimlessly. Human-like figures lean against the wall in despairing poses, some fight with each other. Others flit and hang on the ceiling. This is a sad and frightening limbo and a most unholy makeshift asylum.

WINSTON
(turns away from the monitor)
I can't look any more. It's too depressing. What are they all doing here anyway? I thought when you die you see a beautiful white light and you pass through it to the other side.

STANTZ
That's one theory. Apparently no one bothered to tell them about it.

Spengler joins him and gazes into the monitor.

STANTZ (CONT'D)
What do you think, Egon?

SPENGLER
(worried)
I thought we'd be busy but I never expected this many. That's what bothers me. All my recent data points to something big on the horizon.

STANTZ
How big?

SPENGLER
I'm not sure yet but we could see something on the order of the Tunguska Blast.

VENKMAN
Oh yeah. What's the Tunguska Blast?

STANTZ
Tunguska Blast? The unexplained flattening and disintegration of ten thousand acres in Siberia.

WINSTON
(unimpressed)
Sounds like the Russians detonated a hydrogen bomb.

STANTZ
It happened in 1909.

JANINE
(over wall intercom)
Dr. Venkman. That man from the E.P.A. is here.

STANTZ
E.P.A. now?

VENKMAN
I'll handle it.

INT. THE OFFICE

The walls are plastered with newspaper and magazine stories on Ghostbusters. WALTER PECK, a junior E.P.A. administrator, is reading one of the articles when Venkman walks in.

VENKMAN
Can I help you?

PECK
(turns, all business)
I'm Walter Peck. I represent the Environmental Protection Agency, Third District.

VENKMAN
(not impressed)
Great! How's it going?

PECK
Are you Peter Venkman?

VENKMAN
Yes, I'm <u>Doctor</u> Venkman.

Peck looks at Venkman's soiled jumpsuit.

PECK
Exactly what are you a doctor of, Mr. Venkman?

VENKMAN
I have Ph.D's in psychology and parapsychology.

PECK
I see. And now you catch ghosts?

VENKMAN
You could say that.

PECK
And how many ghosts have you caught, Mr. Venkman?

VENKMAN
I'm not a liberty to say.

PECK
And where do you put these ghosts once you catch them?

VENKMAN
In a storage facility.

PECK
And would this storage facility be located on these premises?

VENKMAN
Yes, it would.

PECK
And may I see this storage facility?

VENKMAN
No, you may not.

PECK
And why not, Mr. Venkman?

VENKMAN
Because you didn't say the magic word.

PECK
(sighs)
And what <u>is</u> the magic word, Mr. Venkman?

VENKMAN
The magic word is "please."

Peck laughs nervously.

PECK
May I please see the storage facility?

VENKMAN
Why do you want to see it?

PECK
Well, because I'm curious. I want to know more about what you do here. Frankly, there have been a lot of wild stories in the media, and we want to assess any possible environmental impact from your operation. For instance, the storage of noxious, possibly hazard-outs waste materials in your base-ment. Now either you show me what's down there or I come back with a court order.

VENKMAN
(he's had it)
All right! Go ahead! Get your court order.

PECK
(exiting)
Have it your way, Mr. Venkman.

VENKMAN
(shouts after him)
Hey, why don't you go hassle Dow Chemical and leave the struggling small businessman alone?
(Venkman watches him leave then turns to Janine)
Did you ever get a hold of Dana Barrett?

JANINE
I tried but no one answers.

VENKMAN
(concerned)
Okay. I'm going out for a while.

EXT. DANA'S APARTMENT BUILDING

Dana gets out of a cab and enters. We PAN up the side of the building to a mysterious cloud in the sky. A strange glow starts to radiate from the temple-like structure on the roof.

THE TEMPLE

The moon shines through the odd cloud configuration, illuminating the ornate temple door with its two stone Terror Dogs posed rampant on either side of the portal.

TERROR DOG

Its hideous stone features are bathed in moonlight. The camera PANS down its grotesque body to one of its claws. Suddenly there is a hiss and an audible crack of disintegrating mortar as one of its stone talons comes to life.

ITS HEAD

The stone figure opens its eyes, revealing glowing red pupils beneath the scaly lids.

INT. DANA'S APARTMENT

She enters and takes off her coat. She's wearing dance clothes and appears to be really tired. She sits down in an overstuffed chair and takes off her leg warmers. Then she leans back and closes her eyes. It is very quiet. Something dreadful is about to happen. Then it happens. The phone rings so loudly it makes Dana jump. She picks it up.

DANA
Hello...Oh, hi Mom. Yes...yes.
Everything's fine. No...nothing.
Just that one time...I am...I will...
I won't...Mother! I'm all right.
I told you. Everything's fine...!
All right. I'll talk to you
tomorrow...I promise. 'Bye.

She hangs up the phone, leans her head back and closes her eyes again. We HOLD on her for a long beat.

THE KITCHEN DOOR

An eerie light is seen coming through the cracks around the door.

DANA

She sits up in surprise and looks at the kitchen door.

DANA
Oh, shit!

She starts to get up but suddenly a pair of scaly, inhuman hands rip out of the chair cushion on either side of her and clutch her around the waist. She screams and tries to break their grip, but another pair of claws tears through the upholstery and grabs her around the chest and neck, pinning her to the chair.

THE CHAIR

As if drawn by a powerful force, the chair with Dana in it slides across the living room floor toward the kitchen door.

THE KITCHEN DOOR

The whole door is now pulsing.

DANA

She is horrified.

THE KITCHEN DOOR

It swings open, revealing a fiery chamber where the kitchen used to be. One of the Terror Dog creatures seen earlier in the fridge is standing there waiting for Dana with outstretched claws.

DANA

She screams as the chair propels her into the kitchen. Then the door swings shut behind her.

CUT TO:

EXT. DANA'S ROOFTOP

A bright flash shoots out from the center of the pyramid, lighting up the roof of Dana's building.

ROOF TEMPLE

All is as before except that both stone Terror Dogs are ominously missing from the structure.

A PARK BENCH

TWO BUMS are sitting there, one draining a bottle, the other staring up at the unusual lights in the sky.

FIRST BUM
That is very strange.

The Second Bum looks up

THEIR POV - THE ROOFTOP TEMPLE

The clouds have formed a triple ring and distinct shafts of moonlight shine down onto the peak of the temple.

SECOND BUM
Oh, I've seen that lots of times. That's a...it's one of those... you know.

FIRST BUM
Some sort of atmospheric thing, isn't it? Like a light-cloud.

SECOND BUM
(hardly reassured)
Yeah, that's what I thought.

They both stare at the sky.

INT. LOUIS' APARTMENT - NIGHT - SAME TIME

A party for all his single swingle friends is in progress.

Louis is playing the ultimate host. The mood is sensual, the jazz casual, and Louis is very drunk. He approaches an ATTRACTIVE GIRL and puts his arm around her waist.

LOUIS
(cool)
Hey, Gloria, if I said you had a beautiful body would you hold it against me?

He casually drops his hand onto her ass and chuckles at his own joke. The Girl grabs his arm and twists it in a painful Judo wristlock.

THE GIRL
(dead serious)
Louis, if you ever, <u>ever</u> touch me again I'll turn you <u>into</u> a eunuch. Is that clear?

LOUIS
(trying to laugh
despite the pain)
That's what I like about you,
Gloria. You're so...definite.

She releases the hold on his arm and he boogies away rubbing his wrist.

THE BUFFET TABLE

Louis comes up behind two fashionably dressed models who are standing near the table with plates in their hands.

LOUIS
Bruce! How they hangin', buddy?

He slaps Bruce on the back so hard that the plate of pasta he's eating from flies from his hands and spills on Bruce and his male friend. The two models look at the red tomato sauce stains on their expensive clothes.

LOUIS
Ooops!
(brushes pasta off
Bruce's shoulder)
Better put some club soda on that.
(they glower at him)
Don't worry about the rug.

Louis is saved by the doorbell. He trots off to answer it.

LOUIS

He opens the front door and greets a newly-arrived couple. He takes their coats and points them to the bar, then rhumbas to the bedroom and opens the door.

INT. BEDROOM

On the bed, standing up on all four legs, is a bristling, panting, live Terror Dog. Too drunk to notice it, Louis reflexively tosses the coats onto the bed. They both land on the Terror Dog's head.

LIVING ROOM

Louis comes out of the bedroom and closes the door. Then from within there issues forth a tremendous roar that freezes the guests.

LOUIS
Okay. Who brought the dog?

BEDROOM DOOR

An instant later, the Terror Dog bursts right through the door. Wood chips and splinters shower the guests.

THE GUESTS

They drop their drinks and canapes as the Terror Dog lands in the room on all fours, stumbles slightly on one back leg and stands in the center of the throng, snarling hellishly.

It quickly scans the room, looking for Louis.

LOUIS

He yelps and runs for the door.

TERROR DOG

He lunges after Louis, but Louis gets out just in time and slams the door behind him.

INT. HALLWAY

Louis tears off down the hall, bellowing. The Terror Dog bursts through the door, lands in the hall and runs after him.

Louis ducks into an elevator.

INT. THE LOBBY

A DOORMAN stands at his post near the revolving door. Two elegantly dressed visitors wait as he phones to announce them to one of the building residents. Suddenly, Louis comes running out of the elevator.

LOUIS
Help! Help! There's a bear loose in my apartment!

He runs outside through the revolving door.

DOORMAN
(mutters)
Now he's got animals up there.

THE ELEVATORS

The visitors, a distinguished-looking man and his wife, cross to the elevator. The man pushes the "UP" button, mildly impatient. The green "UP" light winks on, a bell tone sounds and the doors slide open.

VISITORS' POV

The Terror Dog is crouched in the elevator, slavering and growling.

VISITORS

The man looks at his wife without betraying his real fear.

MAN
(quietly)
We'll take the next car.

At that, the Terror Dog comes shooting out of the elevator and streaks across the lobby.

THE DOORMAN

He turns just in time to see the Terror Dog before it runs right over him and blasts through the revolving doors.

REVOLVING DOORS

They spin so fast that the wind blows the Doorman's hat off.

EXT. ALLEY - NIGHT

The Two Bums stroll casually along discussing their dinner plans.

FIRST BUM
Let's go up to Antonio's. Maybe that dishwasher up there will give us some of that nice artichoke quiche.

Louis runs by them, almost knocking them over.

LOUIS
(screaming)
Run! Run!

They turn to watch him go.

SECOND BUM
I think this whole jogging thing is getting completely out of hand.

They turn back just as the Terror Dog streaks past them in hot pursuit. They recoil in fear and watch as the creature sprints off after Louis.

FIRST BUM
He's a big one. You don't want to mess with that particular breed.

SECOND BUM
Definitely some sort of fighting Spaniel I think.

EXT. 79TH AND BROADWAY

Louis runs through the throng of pedestrians, jostling and grappling with them as he tries to escape. Finally, he leaps out in front of a cab and jumps in.

TERROR DOG

It bounds down the sidewalk scattering terrified pedestrians, then leaps off the sidewalk onto the hood of Louis' cab.

CAB DRIVER

He sees the monster on the hood of his cab and gasps. Then he quickly recovers and pounds on the windshield.

DRIVER
(shouts)
Get off the goddam cab, you ugly son of a bitch!

He guns the motor and the car speeds away. The Terror Dog loses its balance and jumps off onto the street.

EXT. STREET

The cab speeds through an intersection with the Terror Dog in pursuit. People gawk at the sight. Then a police car roars by chasing the Terror Dog.

INT. TAXI

The Driver looks in the rear view mirror and sees the Terror Dog gaining on him.

DRIVER
Jeez! That is one speedy mutt!

LOUIS
(frantic)
Faster, faster!

The Driver slams on his brakes, turns and ferociously addresses Louis.

DRIVER
Okay, Mister. Enough. If you can't control your own pet, it's not my problem. Out.

LOUIS
Wait, no.

EXT. CENTRAL PARK WEST

The Driver leaps out, opens the back door and drags Louis into the street.

Louis looks back to see the Terror Dog loping across the traffic against the light. It stops all the cars in a honking frenzy.

LOUIS

He runs across two lanes of traffic and climbs over the wall into Central Park.

TERROR DOG

It takes one mighty leap and sails over the wall into the bushes. A moment later several policemen arrive on foot and follow the Terror Dog into the park.

EXT. CENTRAL PARK

Louis runs for his life, afraid to look back. He runs into a tunnel and finally stops, unable to take another step. He leans against the wall, his heart pounding, his breath coming in convulsive gasps. Then he hears a low rumbling growl and looks up.

THE TUNNEL ENTRANCE

The Terror Dog stands there silhouetted at the end of the tunnel. It starts advancing toward Louis, casting giant shadows on the tunnel walls.

LOUIS

He is paralyzed with fear.

LOUIS
(trembling)
Nice doggie. Nice.

THE TERROR DOG

It pounces with a tremendous roar.

EXT. THE TUNNEL

The roar echoes through the tunnel, there is the sound of a violent struggle, then all is quiet. A long moment passes, then Louis emerges from the tunnel, walking stiffly with a glazed look in his eyes.

EXT. CENTRAL PARK SOUTH - LATER

Louis walks out of the park and approaches a COACHMAN waiting by his carriage at the curb.

COACHMAN
Ride, Mister?

LOUIS
(stiffly)
I am Vinz Clortho, Keymaster of Gozer, Volguus Zildrohar, Lord of the Sebouillia.

COACHMAN
That's nice. Do you want a ride or not?

LOUIS
Are you the Gatekeeper?

COACHMAN
Sorry. You got the wrong guy.

Louis walks off down the street. Another coachman joins the first.

FIRST COACHMAN
I hate those damn foreigners, don't you?

EXT. DANA'S APARTMENT BUILDING

Venkman enters and sees two COPS talking to dishevelled party guests. He sidles up to one of the cops.

VENKMAN
What's going on?

THE COP
Some moron brought a cougar to a party and it went berserk.

VENKMAN
Oh.

He goes to the elevators.

INT. HALLWAY

Venkman walks past Louis' apartment and curiously notes the splintered door. Then he rings Dana's bell, waits, rings again and knocks.

VENKMAN
(calls out)
Dana?

The door opens and Dana is standing there, but she has changed radically from the woman we met earlier. Her hair is down, flowing loosly over her naked shoulders, her eyes are wide open, filled with a kind of love-slave longing, her lips are parted and wet and her clothes are seductively tattered. She stares vacantly at Venkman.

VENKMAN
Hi.

DANA
Are you the Keymaster?

VENKMAN
Not that I know of. Were you expecting one?

She starts to close the door but he pushes into the apartment. Dana doesn't resist.

VENKMAN
Hey, Dana. Don't you remember me? Peter Venkman? Ghostbusters?

DANA
(vacantly)
I am Zuul. I am the Gatekeeper.

VENKMAN
(thinks she's kidding)
Are you rehearsing for something?

He looks around the apartment and notices the holes ripped in the chair. Then he sees that the kitchen doorframe is charred and blackened with soot. Something is obviously wrong. He looks back at Dana.

DANA

She is gazing out the window at the sky as if waiting for something. He comes up beside her.

VENKMAN
(keeping it light)
You know what? I think you need a break. Why don't we get out of here, got some food into you, and talk this over.

DANA
I must await the Keymaster.

VENKMAN
(humoring her)
Oh, right, I forgot. Then maybe we could order out. What do you say? A little pizza? Some valium?

Dana sits on the sofa, clearly determined not to leave.

DANA
We must prepare for the coming of Gozer.

VENKMAN
(sits beside her)
Okay, I'll help you prepare. Should we make some dip or something? Does he drink? What's he like?

The takes her pulse.

DANA
He is the Traveller -- Gozer the Gozerian, Lord of the Sebouillia, Scourge of the Glethestements.

VENKMAN
A scourge, huh? Sounds heavy.

He checks her pupil dilation.

DANA
He is the Destructor.

VENKMAN
Hmm, can't wait to meet him.
(he gets an idea)
You know, as long as we're waiting for him, I'd really like to try something with you -- in the bedroom.

He gets up and leads her to the bedroom.

INT. DANA'S BEDROOM - A LITTLE LATER

She is lying on the bed. Venkman is sitting on a chair beside the bed. The lights are low.

VENKMAN
(talking softly)
You're going deeper and deeper... you're completely relaxed, listening only to the sound of my voice.

DANA'S FACE

She is in a deep trance.

VENKMAN
Who are you?

DANA
I am Zuul. I am the Gatekeeper.

VENKMAN
Right...waiting for the Key-master. But I want to talk to Dana now and I want Dana to answer. Dana...can you answer me?

She answers in a low, horrible unearthly voice.

DANA
There is no Dana. I am Zuul.

VENKMAN
Whoa!! Nice voice.

She starts to sit up. He restrains her with a light touch on the shoulder.

VENKMAN
(trying another approach)
All right - Zuul. Listen carefully. I don't know where you come from and I don't know what you want, but I want you to get out of here and leave Dana alone. Now. I'm going to count to three and when I'm finished, you better be gone. Okay? Here goes - One...two... three!

A shudder runs through Dana's body, then she slowly starts to levitate, rising a full three feet off the bed.

VENKMAN
(aghast)
Wow!

He stands up and circles around the bed, looking for some sort of explanation. He passes his hands over her, then under her, looking for wires or a force field. Then he makes a few theatrical moves like a cheap magician. Completely baffled, he picks up the phone and dials quickly.

VENKMAN
Janine? Venkman. Put Spengler on...quick.

INT. FIREHALL - SAME TIME

Spengler picks up the phone at his workbench.

SPENGLER
What's the problem, Peter?

INTERCUT VENKMAN AND SPENGLER ON THE PHONE

VENKMAN
I'm with this girl here and she's floating three feet off the bed.

SPENGLER
Does she want to be?

VENKMAN
I don't think so. It's more of that Gozer thing I told you about. She says she's the Gatekeeper and she's waiting for the Keymaster. Does that make any sense to you.

SPENGLER
Not a bit.

VENKMAN
I don't know what to do. I can't leave her like this. Where's Stantz?

SPENGLER
Out on a call with Winston. But I don't know where. There were a dozen calls. I don't know which one they took.

VENKMAN
Shit! Okay, find out all you can about this Gozer thing. And find Stantz!

CUT TO:

EXT. HUDSON PARKWAY - SAME NIGHT

Ecto One speeds northward, strobes lit.

INT. ECTOMOBILE

Stantz is at the wheel. Winston and he share a beer and a smoke. They look completely wasted.

WINSTON
Are you a Christian, Ray?

STANTZ
Yeah.

WINSTON
Me, too.
(getting at something)
Do you believe in God?

STANTZ
No. But I always liked Jesus.

WINSTON
Me, too. Parts of the Bible are great.

STANTZ
Yeah. I always thought the total massacre of the Phillistines would make a great movie.

WINSTON
(coming to the point)
Do you remember something in the Bible about a day when the dead would rise up from their graves...?

STANTZ
And the seas would boil...

WINSTON
Right. And the sky would fall...

STANTZ
Judgement Day. Every ancient religion had its own myth about the end of the world.

WINSTON
Well, has it ever occurred to you that the reason we've been so busy lately is because the dead have been rising from their graves?

Stantz looks at him with concern

EXT. FORT DETMERRING - NIGHT - SAME TIME

Ecto-One pulls up to a pair of massive stone parapets and a hewn timber gate set in a thick redoubt on an escarpment high above the river. Stantz and Winston get out. The wind whips in off the water and whistles eerily through the tree tops. There is not a light anywhere.

They pull in and park in the middle of the moonlit, cobblestone parade ground next to a circa 1812 caisson. They disembark. Two figures approach them from the shadows. As they draw closer, Stantz and Winston see their Stetson hats and uniforms.

PARK RANGER
Evening. We've had a problem here for quite some time. I called your outfit a couple of weeks ago.

WINSTON
Busy time of year.

PARK RANGER
Nobody likes to talk about this sort of thing.

WINSTON
You don't have to worry about that with us, sir.

STANTZ
Right. We'll believe anything.

INT. FORT - GUNNER'S CORRIDOR

Stantz and Winston walk past a long line or cannon. Their visors are down. They wear their usual equipment.

STANTZ
You check the armory. I'll go down to the officers' barracks.

They split up. Winston takes a long, low passageway. Stantz descends a set of stone stairs. They both leave frame. The sound of their separate footsteps fades O.S.

INT. FIREHALL OFFICE - LATER THAT NIGHT

Spengler is at the desk poring over volumes of reference books and research material. Janine enters and stands there for a moment trying to be noticed.

JANINE
(finally)
You like to read, huh?

SPENGLER
(looks up)
I'm looking for information on the Gozerian sect.

JANINE
Oh. That's very fascinating. I read a lot myself. Some people think I'm too intellectual. But I think it's a fabulous way to spend your spare time.
(he doesn't answer)
I also play racketball. Did you ever play?

SPENGLER
Is that a game?

JANINE
It's a great game. We should play sometime. I bet you'd be good. You seem very athletic. Do you have any hobbies?

SPENGLER
I collect spores, molds and fungus.

JANINE
Oh. That's very...unusual.

SPENGLER
If you're interested I'll show you my collection sometime.

JANINE
I'd love that! Really. I'm going to take you up on that.

SPENGLER
Good.

She exits, her heart all aflutter.

EXT. FIREHALL - NIGHT - SAME TIME

A police van pulls up, the garage door opens and the van pulls in.

INT. FIREHALL

Spengler comes out of the office and meets a POLICE SERGEANT.

SERGEANT
We picked up this guy and now we don't know what to do with him. Bellevue doesn't want him and I'm afraid to put him in the lock-up.

SPENGLER
Why?

SERGEANT
It took eight of us to restrain him. I'm telling you, there's something really weird about this guy. And I know you guys are into this stuff so we figured we'd check with you.

SPENGLER
Let me see him.

They cross to the back of the police van and the Sergeant opens it.

INT THE VAN

Louis is on the floor, wearing a straitjacket. He is tied with leather restraint straps and ankle cuffs.

SPENGLER
Hello.

LOUIS
Are you the Gatekeeper?

SPENGLER
No. What are you?

LOUIS
I am Vinz Clortho, Minion of Gozer, Lord of the Sebouillia, Scourge of the Glethestements.

Spengler nods at the mention of Gozer.

SPENGLER
(to the Sergeant)
Free him officer. I better talk to this man.

The Sergeant hops into the van and starts unchaining Louis.

INT. BASEMENT - LATER

Louis is hooked up to a variety of strange contraptions including something on his head that looks like an aluminum mixing bowl wired with hundreds of electrodes. Spengler monitors Louis' reactions as he questions him.

SPENGLER
(examining Louis' wallet)
Vinz, according to this, your name is Louis Tully.

LOUIS
Oh, no. Tully is the flesh-bag I took. I must wait inside him for the Sign.

SPENGLER
What sign are you waiting for?

LOUIS
The sign will be clear for all to see.

SPENGLER
And what will happen after you see the sign?

LOUIS
Then comes Gozer, the Traveller.

SPENGLER
Could you tell me about Gozer? Is he small? Is he big?

LOUIS
That all depends, Egon. You never know with him. He's funny in a very terrible sort of way. He's the Destructor.

(CONTINUED)

LOUIS (CONT'D)
(nervous)
I must find the Gatekeeper.

SPENGLER
Why do you need the Gatekeeper, Vinz?

LOUIS
(shrugs)
Because I am the Keymaster.

INT. DANA'S BEDROOM

Venkman is asleep on Dana's bed. Dana is sleeping next to him, still floating three feet in the air with a blanket over her. The phone rings and Venkman leaps out of bed to answer it.

VENKMAN
(quickly)
Hello?

INTERCUT WITH SPENGLER ON THE PHONE

SPENGLER
Peter, is the Gatekeeper still there with you?

VENKMAN
Yeah. She hasn't come down yet. Why? What's up?

SPENGLER
(whispers)
I just met the Keymaster. He's here with me now.
(there's a long silence on the other end)
Venkman! Are you there!

VENKMAN
(recovering)
Yeah, yeah. I was just thinking. If this Gozer thing is real, it probably wouldn't be a good idea for them to get together at this point.

SPENGLER
I agree.

VENKMAN
You have to keep him there. Do whatever you have to, but don't let him leave. He could be very dangerous.

SPENGLER

He looks nervously at Louis.

LOUIS

He drinks a beaker of water that's been boiling over a Bunsen Burner.

SPENGLER
(into the phone)
All right. I'll try.

VENKMAN
I'll get back there as soon as I can. Is Stantz back yet?

SPENGLER
No. He went up to Fort Detmerring on the Hudson.

VENKMAN
(exasperated)
What the hell is he doing up there?

SPENGLER
I don't know, but I'll call you the minute he gets back.

They hang up.

CUT TO:

INT. BARRACKS - SINGLE OFFICER'S QUARTERS

The door opens and Stantz enters a painstakingly restored period room with a four poster bed, writing table and wardrobe hung with uniforms. He sweeps the room with his visor and checks his valence meter. Nothing unusual. He lifts his visor and pokes around amongst the various artifacts. He toys with an old flintlock pistol. He fingers an officer's uniform. It is a beautiful light blue with thick gold shoulder pads. Stantz removes his pack and wands. He sets them on the floor and puts on the uniform jacket. He steps to a full length mirror and models it, striking a few heroic poses. He shrugs, sits on the bed, bouncing the mattress and squeezing it. He then lies down full length and tests it, hands behind his head. He looks up at the canopy above him.

STANTZ'S POV

A needlepoint display of the regimental arms is embroidered on the underside of the canopy above him.

STANTZ

He yawns. His eyes droop, blink and finally close. His head lolls sideways, his mouth drops open slightly and he drops off to sleep exhausted.

INT. ARMORY - SAME TIME

Winston sees a large pile of stacked up cannonballs and picks one up. He hefts it in his hand and then replaces it. He walks away.

THE CANNONBALL

It settles, then the entire pile beneath it crumbles.

WINSTON

He turns to see the heavy cannonballs rolling toward him across the floor. He dances frantically to avoid ankle injury.

INT. SINGLE OFFICER'S QUARTERS

Stantz is still asleep, snoring loudly now.

INT. WARDROBE

A uniform sleeve moves slightly. A sabre in its sheath begins to tap lightly against the open doorsash. A phosphorescent light streaks out in between gaps in the clothing, casting patterns over the room.

STANTZ'S PACK AND WANDS

A panel light winks on. The needle on his PKE meter jumps into the red.

STANTZ

He rolls over. From inside the wardrobe a shimmering pink mist rises up and begins to take form on the ceiling.

MIST

The vaguest remnants of a human form take shape. It hovers and shifts as if appraising Stantz.

STANTZ

He tosses and rolls onto his back, still deeply asleep.

BED CANOPY

The mist slithers in through the curtains and takes a position above him. It begins to descend slowly.

STANTZ

The mist widens and elongates and sprawls in suspension over his body. He wakes. The apparition is inches above his face. He gasps, but can't move, totally transfixed with fear.

STANTZ'S POV

He is face to face with a lost soul. It is a beautiful feminine face. It presses in closer. He sucks in his breath. Is he being smothered? The gaunt figure then slides slowly away from his face and down his body to a spot below his waist.

STANTZ

He props himself up on his elbows and looks down. Suddenly the apparition vanishes. Then his belt comes undone as if pulled by an invisible hand and his zipper slowly opens.

CLOSE UP - STANTZ'S FACE

His look changes from fear to confusion to pleasure. He closes his eyes and submits.

CUT TO:

INT. BARRACKS CORRIDOR

Winston is smoking a cigarette, ambling down the barracks corridor. He hears voices and walks to the door of the barracks.

WINSTON
Stantz? Is that you in there?

STANTZ
(from inside)
LATER, MAN!!

Winston shrugs and slinks out.

DISSOLVE TO:

INT. DANA'S BEDROOM - MORNING

Sunlight streams in through the window. Venkman is lying next to Dana on the bed. She is back to normal - no longer levitating. He sits up, checks her pulse and decides to let her rest. He grabs his shoes and exits.

EXT. FIREHALL- MORNING

Two cars pull up out front, a New York City Police car and a lime green K-car with U.S. Government plates. They are followed by a Con Edison utilities van and a County Sheriff's car. Peck gets out of the government car. He approaches the main door and rings the buzzer. Two COPS out and flank him. A SHERIFF joins them.

SHERIFF
Mr. Peck?

PECK
I'm Peck.

SHERIFF
I have all the documents you'll need. Cease and desist all commerce order, seizure of premises and chattels, ban on the use of public utility for nonlicensed waste handlers.

PECK
How about my entry and inspection order?

SHERIFF
Have to serve that to someone in the building.

PECK
(with relish)
All right. Let's go. I know just who I want to serve it to.

They enter.

INT. FIREHALL - RECEPTION AREA

Janine is at the coffee-maker when the law enters and walks right past her desk. She rushes over to block their way.

JANINE
(feisty)
I beg your pardon! Just where do you think you're going?

PECK
Step aside, miss, or I'll have you arrested for interfering with a police officer.

JANINE
(not moving)
Who do you think you're talking to, mister? Do I look like a child? You can't come in here without some kind of warrant or writ or something.

Peck hands her the court orders. Janine scans them quickly.

JANINE
(steps aside)
This is just like Poland.

Peck brushes past her and leads his cohorts toward the basement.

INT. BASEMENT

Spengler is arguing with Peck. Louis is sitting quietly in the corner, watching the argument with interest.

PECK
(high-handed)
I want to see what's in there. Now either you shut off those "beams" or we'll shut them off for you.

SPENGLER
(calmly)
It I were to deactivate the grid generator, the facility could no longer contain the high concentration of valences inside. You can see what's inside through the monitor if you wish.

He switches it on.

PECK
(ignores it)
I'm not interested in TV right now.

EXT. FIREHALL

Venkman arrives in a taxi, sees the police cars parked outside and dashes in.

INT. BASEMENT

The argument is still going on when Venkman enters and asserts himself.

VENKMAN
(to the Sheriffs)
At ease, officers. I'm Peter Venkman. I think there's been some kind of misunderstanding here and I want to cooperate in every way I can.

PECK
(turns on him immediately)
Forget it, Venkman. You had your chance to cooperate but you thought it was more fun to insult me. Now it's my turn, smart-ass.

SPENGLER
(excited)
He wants to shut down the storage grid.

VENKMAN
If you turn that thing off we won't be responsible for the consequences.

PECK
On the contrary! You will be held completely responsible.
(to the Con-Ed man)
Turn it off.

The CON-ED MAN steps to the control panel and looks at the switches, meters and chasing lights.

VENKMAN
(to the Con-Ed Man)
Don't do it! I'm warning you.

THE CON-ED MAN

He looks nervously at the Sheriff.

CON-ED MAN
I've never seen anything like this before. I don't know...

PECK
(enraged)
Just do it, fella! Nobody asked for your opinion.

The Con-Ed Man reaches for a switch but Venkman grabs him from behind.

VENKMAN
(to Peck)
Don't be a jerk!

The Sheriffs and Cops grab Venkman and drag him off the Con-Ed Man.

PECK
If he tries that again, shoot him.

The Sheriffs look at Peck with contempt.

SHERIFF
(to Peck)
You do your job, pencil-neck. Don't tell us how to do ours.

VENKMAN
Thank you, Sheriff.

PECK
(to Con-Ed Man)
Now turn it off.

The cops slacken their hold on Venkman. He looks at Spengler, worried.

SPENGLER

He mimes an explosion with his hands.

VENKMAN

He nods and backs toward the door. Spengler gets the same thought.

LOUIS

He sees Spengler backing away and starts to do the same.

CONTROL PANEL

The Con-Ed Man turns all the switches to the OFF position. The panel lights go out.

POWER METER

The needle indicator drops to zero.

ENTRY SLITS

The glowing field around each slit vanishes.

PECK

He feels the floor start to shake.

VENKMAN, SPENGLER AND LOUIS

They run like crazy for the stairs.

THE STORAGE FACILITY

A strange light starts to leak through the cracks between the concrete blocks. Suddenly one of the blocks is blown across the room.

EXT. THE FIREHALL

Everyone comes running out as the storage facility explodes. A powerful geyser of irridescent energy shoots out the top of the building like a phenomenal Roman Candle reaching a hundred feed in the air.

INT. DANA'S BEDROOM - THAT INSTANT

As the explosion rumbles in the distance, Dana's eyes pop open as if cued by the blast.

EXT. FIREHALL - SAME TIME

Venkman, Spengler and the others are dodging and ducking a shower of debris.

LOUIS

He stands there oblivious to the danger, looking up at the glowing geyser of energy.

LOUIS
It is time. This is the sign.

He walks off down the street as if in the grip of some powerful psychic compulsion. The others are too busy to notice his departure.

EXT. LOWER MANHATTAN

A wide shot of the island shows the glistening geyser spurting high into the air. The irridescent cloud generated by the geyser starts moving across Manhattan toward Dana's building.

EXT. MANHATTAN INTERSECTION

Ecto-One pulls over to let a firetruck pass.

INT. ECTO-ONE

Stantz is slumped in his seat looking depressed.

WINSTON
Something bothering you, Ray? You seem really down.

STANTZ
I think I'm in love.

WINSTON
So? You got a problem with your girl?

STANTZ
Yeah. She's been dead for one hundred and fifty years.

Winston looks at him curiously, then several more fire-trucks go screaming by.

WINSTON
Must be a big fire, huh?

STANTZ
(looking around)
I wonder where.

WINSTON
Look at that weird light by the river.

STANTZ
Yeah. Looks like it's right near the...firehall.

He and Winston exchange worried looks.

EXT. ECTO-ONE

Winston hits the strobes and siren and takes off fast after another firetruck.

EXT. FIREHALL

Fire trucks, police cars. Con-Ed trucks, and a general mob are assembled, watching the roof of the building which is spurting a translucent blue substance. It looks like a massive natural gas flame. Bits of ecto material rain down on the onlookers.

SPENGLER

Flanked by police, he tries to answer questions from fire department officials and a hazardous-chemical EXPERT in a bulky decontamination suit.

GUY IN SUIT
...does it contain TCE, PCB or tailings from styrene esters or any polyfluoric groups...?

FIRE CHIEF
Did you have any kind of solvents or any concentrated sulphurs of any kind?

FIRE CAPTAIN
What are the pink particles? What will happen if we do use water?

Spengler just shakes his head.

SPENGLER
No...no water. There's nothing you can do.

Ecto-One pulls up. Winston and Stantz jump out. Stantz finds Venkman. and Spengler.

STANTZ
What happened?????!!

SPENGLER
The storage facility blew. This one...
(indicates Peck)
...shut off the protection grid.

VENKMAN

Suddenly remembers another problem.

VENKMAN
(to Spengler)
Where's the Keymaster?

SPENGLER
(looks for Louis)
Oh, shit.

STANTZ
(at a loss)
Who's the Keymaster?

Spengler looks at Venkman. They both tear off to find Louis but Peck intervenes.

PECK
(to a cop)
Stop them! I want them arrested, Captain. These men have been acting in criminal violation of the Environmental Protection Act and this explosion was a direct result.

The Police Captain restrains Venkman from leaving.

VENKMAN
(shouts at Peck)
You turned off the power!
(to the Captain)
Look, there was another man here... you have to find him and bring him back. A tall robust-looking guy with the eyes of a happy zombie.

PECK
(to the cop)
See! They are using drugs.

Spengler turns on Peck with uncharacteristic fury.

SPENGLER
If you don't shut up I'm going to rip out your septum.

Peck backs off.

VENKMAN
(to the cop)
Officer, if the man who just left here is allowed to reach his destination the results could be far worse than this explosion.

CAPTAIN
(exasperated)
I don't know what's going on here but I'm going to have to arrest you all. You can discuss it with the judge. I'm going to read you your rights now, so please listen carefully...

CUT TO:

EXT. THE BOWERY

Louis walks briskly and purposefully uptown, gazing at the symmetrical lights in the sky.

SUBWAY ENTRANCE

As Louis walks by, a huge crowd of people descends the stairs into the subway. The last of them disappears around the corner. Then echoing screams are heard and the whole crowd comes charging back up the stairs pursued by a strange apparition.

INT. DANA'S APARTMENT

She is standing at the open bedroom window gazing down into the streets below.

EXT. SEDGEWICK HOTEL - SAME TIME

A Sabrett hot dog VENDOR is dispensing pretzels and hot dogs from his pushcart.

THE VENDOR

He opens the top of the bin and reaches in to get a bun. He feels around inside, knowing the cart should be loaded with food. then he peers inside and yanks his arm out with a shout. He falls back in fear.

THE CART

The gluttonous Onion-Headed Vapor rises out of the pushcart stuffed with hot dogs, buns and pretzels. It belches loudly at the gaping spectators, then flits past the Doorman into the hotel with the pushcart following under its own power.

THE VENDOR

He shouts and chases it into the hotel.

CUT TO:

INT. FASHION SHOW ROOM - SAME TIME

Models in Paris modes parade up and down the runway to the polite applause of wealthy customers.

A MODEL

She starts down the runway in a very exotic fur coat. She reaches the end of the runway and pirouettes for the customers. Suddenly a yapping mink head pops out of the shoulder of the coat, then another and another until the whole coat is a mass of writhing, yapping rodents. The model screams and throws the coat off.

THE AUDIENCE

The wealthy women scream and run for the exits throwing off their fur coats.

EXT. EXXON BUILDING - SAME TIME

A well-dressed BUSINESSMAN comes rushing out and jumps into a cab parked at the curb.

INT. THE BACK SEAT

The Businessman leans close to the safety partition and shouts his destination.

BUSINESSMAN
Gulf and Western Building! And I'm in a hurry, so let's not dawdle.

THE FRONT SEAT

Through the windshield we see that the driver is a badly decomposed corpse in a leather jacket and snap-brim cap.

THE PASSENGER

Through the partition he sees a skeletal hand reach out and start the meter.

EXT. THE STREET

The cab peels away from the curb at tremendous speed and turns the wrong way up a one-way street.

INT. AN OFFICE - SAME TIME

It's the accounts department of a major corporation. Young men and women are working at typewriters and computer terminals in the sterile, modern office.

A PROGRAMMER

She bends over at the file cabinets and something gooses her. She looks around, miffed, but sees no one. She goes back to her desk. Her skirt hikes up suddenly. She yanks it back down. Then she feels a strange, not unpleasant tickling under her. She squirms. Her skirt goes up again. The tickling gets unbearable, forcing her to stand. She walks briskly between the rows of desks, trying to get to the ladies room, fighting to keep her skirt down. Her co-workers begin to notice and laugh.

A TYPIST

She stands up to look and her blouse pops open.

THE OFFICE

All the women begin to scream and squirm as the invisible molester runs wild in the office.

EXT. CENTRAL PARK - SAME TIME

Louis enters a long dark pedestrian tunnel.

INSIDE THE TUNNEL

A gang of MUGGERS is smoking something in a weird pipe-like device. One of them sees the approaching silhouette of Louis and hisses to his cohorts. The others all look and slowly begin to fan out across the width of the tunnel.

LOUIS

He is staring straight ahead and entirely focused on his destination as the Muggers approach and confront him. He stops. They are deliberately blocking his path.

MUGGER
(to Louis)
Okay...give me.

Louis blinks stupidly.

LOUIS
I am going to find the Gatekeeper.

MUGGER
Come on. You want me to stick you? Come on.

VINZ
I am Vinz Clortho. I am the Keymaster. Do you bar my way?

MUGGER #2
Are you crazy, man? You don't give, Jino's gonna rip you, man. Nobody gets by Jino.

LOUIS
(repeats)
Do you bar the way?

MUGGER
Yeah. We bar your way.

LOUIS

His eyes widen, he inhales deeply, then opens his mouth and roars. A viscous, glutinous miasma of chunky, stinking, phosphorescent fluids pours out of his mouth and covers the muggers.

THE MUGGERS

They scream and run, horrified and disgusted by Louis' unearthly display.

EXT. STREET

The cab driven by the corpse weaves through traffic at breakneck speed. Cars are forced up on the curb. Pedestrians run for safety.

INT. THE BACK SEAT

The Businessman is reading the Wall Street Journal, oblivious to the whole situation.

CUT TO:

EXT. ST. MARKS PLAYHOUSE - DAY

A worn, graffiti-spattered $1.99 triple bill movie house in the New Wave district near Second Avenue. The bill reads:

ALL NIGHT ALL DAY HORROR SHOW IN 3-D

The house is packed with hooting, jeering, beer-drinking pot-smoking downtowners, all wearing cardboard 3-D glasses. They are wildly razzing and throwing things at the screen on which is running a bad sixties British horror indie pic. The film breaks. The sound crackles off and the lights come up. There is a storm of protest and abuse hurled at the projectionist. Then from all around them there starts a thin whistling whine. It builds above the shouts and jeers in the theatre until everyone stops to hear what it is. It is like no other sound ever heard -a piercing, all-permeating shrill whistle, like the fan blades of some massive unseen turbine begining to rotate. The lights in the theatre flicker. The musty ancient curtains on either side of the screen are picked up in an unseen wind which lifts them, spreading dust and ripped old fabric about the house. There are shouts and sounds and noises from deep beyond the recesses of the backstage. The curtains are now flying in a serious wind. All the lights in the theater go out except that from the projection booth. From a point in the center of the screen, a searing bolt of phosphorescent light rips back along the projection beam into

(CONTINUED)

the booth. The beam evolves into an etheric strand of unified, glistening particles. The wind dies down. People in the house are hushed. They gaze transfixed as a procession of phantasms emerge in single file through the illuminated screen. As if suspended on a clothesline, they weave and bounce along the length of the pulsating beam, and pass through the hole in the projection booth.

INT. THEATRE

The apparition is gone. All is quiet. Then the audience bursts into wildly enthusiastic applause.

CUT TO:

INT. NYPD LOCK-UP

The Ghostbusters are escorted to a holding cell crowded with bikers, bums and assorted street hoods.

THEIR CELLMATES

A particularly mean-looking BIKER and a few of his GANG rise menacingly to greet the new arrivals.

BIKER
(to his Gang)
Look at this -- fresh meat.

THE GHOSTBUSTERS

They stop and regard the toughs with trepidation, expecting some kind of shakedown.

THE BIKER

He is about to challenge them when suddenly he realizes who they are.

BIKER
(delighted)
Hey! You're the Ghostbusters!
(the other prisoners react the same way)
What are you guys in for?

STANTZ
It's a mistake, man. We didn't do anything.

BIKER
(winks)
Yeah, sure. Listen, if they send you to Ryker's Island, look for a guy named "Gash." Tell him you know "The Hook" -- that's me. He'll take care of you. You guys are all right.

STANTZ
Thanks, Hook. We'll do that.

The other prisoners return to their card games and conversations.

WINSTON

He flops down on a bench.

WINSTON
(depressed)
We're going to get five years for this. Plus they'll make us re-trap all those spooks. I should never have taken this job.

Venkman sits down next to Spengler.

VENKMAN
What did you find out about Gozer?

SPENGLER
(unfolding a crumpled page of notes)
The news is not good. This is from the Roylance Catalog of Secret Sects and Societies. The name Gozer refers to an ancient demonic spirit that was worshipped in a lost pre-Sumerian society known as the Sebouillias. The Sebouillia disappeared without a trace, but the ancient Sumerians kept a fragment from their religious text called the Glethestement. I have it here.

He holds up the paper.

VENKMAN
Let me read it.

He takes the paper.

SPENGLER
It's in Sanskrit.

VENKMAN
(hands it back)
You read it.

WINSTON
Give it to me.
(the others stare at him in surprise)
We used Sanskrit as a code for priority messages in my squadron.
(he takes the paper and reads)
This won't be word for word, but it's close. "...and the people grew fat in their...something... and there came upon the land a foul...something...something... cast into the fires...for the sins of their..." This word is either "city" or "shoes." I'm not sure.

VENKMAN
I don't think it says "the sins of their shoes."

WINSTON
(snaps)
I'm doing my best, Venkman.

STANTZ
Take it easy, both of you.

SPENGLER
(takes the paper back)
Allow me. Let's see...
(he scans it)
...yes, "sins of the city." Then it says something about doing things to virgins and wicked revelry and then "came the Traveller, Gozer the Gozerian, Volguus Zildrohar, and death was their lot."

STANTZ
Kind of sounds like Sodom and Gomorrah...or Vegas.

SPENGLER
The Sumerians worshipped Gozer alongside their own gods and then he drops out of the literature until the 1920's when the first Gozerian sect surfaced in New York. Their leader was a deranged turn-of-the-century surgeon named Ivo Shandor. He was also an occultist and later an architect but he only built one building. It's here in New York. It was completed in 1923. Shandor lived in the penthouse. On the roof he put an exact replica of a Sebouillian temple.

VENKMAN
Dana's building. 78th and Riverside.

WINSTON
So this Shandor was a Gozer-worshipper. So what?

SPENGLER
More than that. After World War I, Shandor decided that society was too sick to survive. He prayed for the end of the world and conducted Gozerian rituals to conjure up the spirit of Gozer the Destructor.

STANTZ
What kind of rituals?

SPENGLER
Well, no one knows for sure, but in May of 1928, Shandor was arrested after trying to carry off a teenage girl in a gunnysack. The police searched his apartment and found piles of human bones. He was electrocuted at Sing Sing on October 28, 1929.

WINSTON
(shaking his head)
This is insane. You actually believe that some massive supernatural power is going to drop in at 78th and Riverside and start tearing up the city?

Venkman, Stantz and Spengler all consider the question for a long moment, then nod in agreement.

VENKMAN
That's about the size of it.
(he looks around and sees Hook and the other prisoners listening with rapt attention)
What do you think, Hook?

HOOK
(worried)
I think you guys better get on the stick.

A couple of POLICE OFFICERS appear outside the holding tank.

LIEUTENANT
(to Ghostbusters)
The Mayor would like to see you gentlement right away. Switchboards are lighting up at every precinct in town. The whole island is going crazy. Let's go.

EXT. CITY HALL

The official cars arrive and the Ghostbusters are hustled past a mob of reporters, all shouting questions at once.

REPORTERS
(as babble)
Are you under arrest? - Did you have a bomb factory in the basement? - What are you going to do about all these ghosts?

INT. MAYOR'S OFFICE

Secretaries and aides scurry about in a chaos of ringing telephones and waiting city officials. Fire Department subalterns argue loudly about jurisdiction with their Police Department counterparts. Members of the City Council and county officials compete loudly for the attention of the secretaries who are trying to placate people on the phones. As the Ghostbusters are led through the outer offices, everyone stops what they're doing to stare at them.

INT. OFFICE OF THE MAYOR OF NEW YORK CITY

The Ghostbusters enter and see a very concerned group of leaders arguing like crazy. The Police and Fire Commissioners, State and City Police Commandants, the Archbishop of the New York Diocese, the Regional Director of the Environmental Protection Agency, the Governor of the State of New York, and various other high-ranking officials.

THE AIDE
(entering with the Ghostbusters)
The Ghostbusters are here, Mr. Mayor.

At once, the group turns and instantly regains perfect decorum.

THE MAYOR

He is a likeable Democrat and a man of the people - particularly the Irish, Italian and Jewish people.

MAYOR
(looking them over)
Okay, the Ghostbusters. And who's Peck?

Peck shoulders his way forward.

PECK
(adrenaline pumping)
I'm Walter Peck, sir. And I'm prepared to make a full report.
(holds up dossier)
These men are complete snowball artists. They use nerve and sense gases to induce hallucinations. The people think they're seeing ghosts and call these bozos, who conveniently show up to get rid of the problem with a fake electronic light show.

MAYOR
(to Venkman)
You using nerve gas?

VENKMAN
The man is a psychopath, your Honor.

PECK
Probably a mixture of gases, no doubt stolen from the army...

STANTZ
Bullshit!!!

PECK
...improperly stored and touched off with those high-voltage laser beams they use in their light show. They caused an explosion.

WINSTON

He steps forward.

WINSTON
I'm Winston Zeddemore, your Honor. I've done two hitches as an ECM officer in the Strategic Air Command. I've been all over the world and I've seen a lot of strange things, so I can tell you with complete assurance that these occurrences are real. Since I joined these men I have seen shit that would turn you white.

The Mayor looks for help from the assembled leaders.

FIRE COMMISSIONER
All I know is, that wasn't a light show we saw this morning. I've seen every form of combustion known to man, but this beats me.

POLICE COMMISSIONER
And nobody's using nerve gas on all the people that have seen those... things...all over the city. The walls were bleeding at the 53rd Precinct. How do you explain that?

He looks to the Archbishop. Everybody focuses on the ornately attired Prelate.

ARCHBISHOP
Officially, the Church will not take a position on the religious implications of these...phenomena. However, since they started people have been lining up at every church in the city to confess and take communion. We've had to put on extra priests. Personally, I think it's a sign from God but don't quote me on that.

MAYOR
(shaking his head)
I can't call a press conference and tell everybody to start praying.

VENKMAN
Mr. Mayor, it's a pretty simple choice. You can believe Mr. Pecker here...

PECK
(snaps)
That's "Peck!"

VENKMAN
(ignores him)
...or you can just accept the possibility that this city is about to be visited by the biggest disaster to hit this town since Diana Ross got rained out in Central Park. We're talking big here, your Honor. Try to picture if you can, four and a half million people all trying to leave this island at once. That could cause a little traffic problem in some of the more congested areas.

MAYOR
And what if you're wrong?

VENKMAN
If I'm wrong then nothing happens and you toss us in the cam. But if I'm right, and if we can stop this thing...well, let's just say that you could save the lives of a lot of registered voters.

The Mayor starts nodding affirmatively, clearly convinced by Venkman's rational assessment.

PECK
I don't believe you're seriously considering listening to these men!

The Mayor takes a long look at Peck.

MAYOR
Get him out of here.
(Peck looks stricken)
We've got work to do. What do you need from me?

VENKMAN
Nothing, you Honor. We just have to get to 78th and Riverside as soon as possible.

EXT. DANA'S APARTMENT BUILDING - SAME TIME

Louis arrives in front of the building and looks up. Strange lights are beginning to flash from the windows. He enters the building and a moment later a huge tremor shakes the structure.

INT. DANA'S FLOOR

The elevator doors open and Louis gets out. A crowd of tenants rushes onto the elevator clutching their most prized possessions. He gets through the panicked tenants and walks down the hall.

MRS. BLUM, a neighbor, comes out of her apartment carrying an armload of small appliances.

MRS. BLUM
Louis! What are you doing standing there...get out of the building...don't you know it's an earthquake or something?

LOUIS
I am the Keymaster. The Traveller is coming.

MRS. BLUM
Don't be crazy. Nobody is going to come and visit you with all this commotion going on.

THE ELEVATOR

MR. BLUM is holding the elevator for Mrs. Blum.

MR. BLUM
(from inside the elevator; shouts)
Are you coming or what? We're waiting here!

MRS. BLUM
(shouts back)
I'm coming! I'm coming!

She rushes off leaving Louis alone in the hall. He goes to Dana's door and mechanically knocks three times. His knocking echoes thunderously throughout the building.

THE DOOR

It opens and Louis sees Dana standing there.

LOUIS
I'm Vinz Clortho. I am the Keymaster.

DANA
I am Zuul. I am the Gatekeeper.

Louis enters the apartment. As he steps through the door there is an explosive flash and an infernal force blows through the apartment.

INT. CITY HALL CORRIDOR

Venkman, Stantz and the Mayor walk briskly toward the vehicle dock at the back of the building. Aides scurry along behind them, awaiting instructions.

MAYOR
(to Venkman)
Are you saying that the entire city of New York could be wiped out in a second?

VENKMAN
That's always a possibility. But it won't necessarily be an explosion.

STANTZ
It will be a mass occurrence witnessed by thousands. Something of really Biblical proportions. You know, real Old Testament stuff.

They come out onto the loading dock.

EXT. LOADING DOCK

The Ectomobile is parked there. Winston and Spengler are charging all the packs off the building current. There's a lot of police activity around them as orders are dispatched.

MAYOR
(increasingly worried)
What do you mean "Old Testament?"

STANTZ
"Wrath of God" type stuff. The seas could boil, fire and brimstone falling from the sky, forty years of darkness, earthquakes, mass hysteria, human sacrifices.

MAYOR
But why here? Why now?

VENKMAN
What goes around, comes around, Mr. Mayor. The big Lazy Susan of Karma just keeps turning and sometimes we get the short end of the stick.

STANTZ
This may be Nature's way of telling us to slow down. You have to admit it's kind of humbling, isn't it?

MAYOR
(shouts after them)
We're humble already! Hasn't this city suffered enough?

A POLICE CAPTAIN reports to Venkman.

CAPTAIN
We've cleared the whole building and cordonned off the street. I'm massing our own special tactics squad and the National Guard is on standby.

AIDE
I better alert the Red Cross, too.

SPENGLER AND JANINE

They are off in a corner, talking seriously.

JANINE
(upset)
I'm very psychic usually, and I have this terrible feeling that you're going to die.

SPENGLER
Die in what sense?

JANINE
In what sense? In the physical sense!

SPENGLER
I'm not afraid. I see the universe as a living organism every particle of which is constantly transforming from matter to energy. You and I are just tiny parts of that organism, like two bacteria living on a rotting speck of dust floating in an infinite void.

JANINE
That's so romantic. Be careful, Egon.

She hugs him.

THE ECTOMOBILE

Stantz, Winston and Venkman get in. Spengler rushes over and joins them.

INT. ECTOMOBILE

Venkman turns around and looks at his friends.

VENKMAN
Okay. Just remember, whatever happens out there, we are total professionals. Not only are we the best Ghostbusters around, we're the only Ghostbusters around. It's all up to us.

They shake hands all around.

STANTZ

At the wheel. He sticks his hand out the window and signals like a cavalry officer.

STANTZ
(shouts)
Move 'em out!

EXT. REAR OF CITY HALL

A pair of police motorcycles comes roaring up the driveway, leading two police cruisers followed by the Ectomobile. The motorcade turns up the street and heads uptown at high speed. They pass a column of National Guard trucks.

EXT. DANA'S APARTMENT BUILDING

The street has been blocked off with police barricades but a huge crowd has gathered nonetheless to watch the strange lights and flashes emanating from the upper floors of the building.

THE CROWD

The news media are out in front filming and taping everything. A contingent of Doomsday freaks is gathered with signs proclaiming "REPENT FOR THE END IS AT HAND!" A few Catholic priests are kneeling, performing rites of exorcism.

THE CROWD

A gang of punks is hanging around hoping for a disaster. A handful of Hassidic Jews behind them are wailing in earnest. The police work to restrain the crowd.

THE STREET

The screaming of sirens turns the attention of the crowd as the motorcade comes speeding around the corner. As the Ectomobile rounds the corner a huge cheer goes up from the crowd.

THE CROWD

The punks cheer. The Hassidic Jews wave their black hats and start dancing for joy.

THE ECTOMOBILE

It pulls up in front of the building. The doors fly open and the Ghostbusters all jump out at once. The crowd roars.

THE PRIESTS

They leap to their feet and give each other "high fives."

VENKMAN

He raises both fists like a victorious boxer.

VENKMAN
(shouts to the crowd)
Ghostbusters!

The crowd thunders its approval.

THE GHOSTBUSTERS

They quickly finish suiting up at the rear of the Ectomobile.

VENKMAN
(keyed up)
Are we all together on this now?

WINSTON
(in earnest)
I think we should get on a plane right now and go to Australia or Indonesia until this blows over.

VENKMAN
I'm going to make a note of your suggestion and possibly bring it up later if this thing really gets out of hand. Now let's move.

They start heading for the lobby entrance to the building.

VOICE IN CROWD (MAN)
Get 'em!

VOICE IN CROWD (GIRL)
All right, Ghostbusters!

The crowd applauds as the Ghostbusters approach the entrance. Suddenly the sidewalk under them collapses and they disappear into the hole.

THE SINKHOLE

The team pop up and climb nimbly to the other side, they turn and flash the "Okay" sign to the crowd which cheers with relief.

THE GHOSTBUSTERS

Stantz heads manfully for the door and reaches for the handle but an invisible force knocks him back. The others stop.

STANTZ
(shaking it off)
Okay. It looks like they want to play rough. So let's <u>go</u>!

With that he leaps at the door with Venkman only half a step behind and they throw open the lobby doors. A huge blast of hot wind issues from the lobby, blowing Spengler and Winston back. The glass transom over the double doors blows out, showering everybody with safety glass.

VENKMAN AND STANTZ

They are blown off their feet but they hold onto the doors. Winston and Spengler fight their way forward and the Ghostbusters enter the building struggling hard against the wind.

INT. BUILDING LOBBY

The doors of all the mailboxes are flapping open and mail is blowing out of the boxes, as the Ghostbusters slip and slide across the slick marble floor to the elevators. The elevator doors are open, revealing the empty shaft. Stantz pushes the call button.

THE SHAFT

An elevator car plunges through frame and crashes into the basement.

VENKMAN
Let's take the stairs.

The others groan and follow him to the stairwell.

INT. STAIRWELL

The Ghostbusters trudge up thirty-five flights of stairs.

INT. THIRTY-FIFTH FLOOR HALLWAY

The stairwell door opens and the Ghostbusters stagger into the hallway, completely exhausted.

VENKMAN
(gasping and spitting)
That was ridiculous.

INT. DANA'S DOOR

The Ghostbusters arrive. The door frame is charred and blackened by soot. Venkman rings the doorbell. DING-DONG.

VENKMAN
Dana?

WINSTON
Maybe we should go downstairs and call first?

Venkman knocks on the door and the door simply falls off its hinges and crashes to the floor. The Ghostbusters gape at the damage to the apartment.

INT. DANA'S APARTMENT

The exterior building wall is completely gone providing an unobstructed view of the Hudson and New Jersey. All the furniture is overturned and the other walls are cracked. A powerful wind blows through the apartment fluttering the shredded curtains.

WINSTON
(ready to leave)
Well, she's not here. Let's go.

VENKMAN
No! The kitchen!

INT. THE KITCHEN

The team enters and sees that the refrigerator has been blown away revealing a hole in the wall and the entrance to a stone staircase behind it.

VENKMAN

He looks at the forbidding portal and turns to Stantz.

VENKMAN
(slaps his shoulder)
GO!

Stantz realizes that Venkman expects him to go first. He leads the charge up the stairs.

EXT. THE ROOF

The Ghostbusters dash out onto the roof and look up at the bizarrely architected rooftop temple.

THE TOP OF THE TEMPLE

Dana and Louis Tully are mounting the temple stairs.

VENKMAN

He rushes to the foot of the temple steps.

VENKMAN
(shouts)
Dana! Stop!

He starts rushing up the temple stairs with the others right behind him.

DANA AND LOUIS

They reach the top of the stairs and take positions on the pedestals flanking the temple door. They look off into the sky and begin to glow.

THE GHOSTBUSTERS

They turn around and look at the sky.

THE SKY

Swirling dark clouds form a vortex and a light appears at the center of it. The earth rumbles. Thunder and lightning rip the darkening sky.

DANA AND LOUIS

A visible field of energy appears around each of them and they begin a hideous transformation.

LOUIS

The astral form of Vinz Clortho, the Terror Dog, emerges from the body of Louis Tully.

DANA

The equally grotesque form of Zuul is appearing as Dana's human form dematerializes.

THE GHOSTBUSTERS

They gape at the transformations.

THE TEMPLE DOOR

Louis and Dana are gone completely, leaving the two hideous Terror Dogs flanking the temple door. They growl and roar, lunging at the Ghostbusters, who retreat back down the stairs. Then a deafening thunderclap is heard and the inside of the temple is lit by a blinding flash.

THE GHOSTBUSTERS

They drop to the floor and shield their eyes from the flash and accompanying shockwave. Then they look up at the top of the temple with awe,anxiously waiting to see the terrifying manifestation of Gozer.

THE TEMPLE DOOR

Out of the smoke and fire steps Gozer. He's a thin, hollow-cheeked, distinguished-looking man in his early sixties. His eyes are burning red pinholes. He looks around at the spectactular view, then acknowledges the two Terror Dogs and starts stroking them like house pets.

THE GHOSTBUSTERS

They stare at Gozer in confusion.

SPENGLER
(recognizes him)
It's Ivo Shandor - the architect.

WINSTON
He looks like Robert Young.

VENKMAN
No, it's Gozer. I think he's playing with us.

STANTZ
Only one way to find out.

He gets to his feet and speaks sharply to Gozer.

STANTZ (CONT'D)
Gozer the Gozerian?

GOZER

He looks up and seems to notice the Ghostbusters for the first time.

STANTZ

He busts Gozer.

STANTZ (CONT'D)
(forceful)
As a duly-constituted representative of the City of New York, and on behalf of the County and State of New York, the United States of America, the Planet Earth and all its inhabitants, I hereby order you to cease and desist any and all supernatural activity and return at once to your place of origin or next parallel dimension.

VENKMAN
(to Stantz)
Well, that ought to do it.

GOZER

He stands up to his full height and regards Stantz curiously.

GOZER
Are you a god?

STANTZ
(compulsively honest)
No.

GOZER
Then die!

He raises his arms and blows away the Ghostbusters with searing bolts of energy.

THE GHOSTBUSTERS

They tumble all the way down the stairs, momentarily stunned.

WINSTON
(to Stantz)
You should've said "yes!" He might have been willing to negotiate.

Venkman gets to his feet first, really mad now.

VENKMAN
(setting his wands)
Okay. Let's bag this mother.

The Ghostbusters leap into action. One by one they activate their Nutrona wands and take up positions for an entrapment.

GOZER

He braces for the onslaught.

VENKMAN

He throws an expert double stream around Gozer.

GOZER

He leaps out of the way with superhuman agility and executes a perfect double-back flip with a half-twisting round-off at the end.

VENKMAN

He can't believe his eyes.

VENKMAN
Agile bastard, isn't he?

SPENGLER

He comes in from the other side and shoots his streams around Gozer.

GOZER

He handsprings over the stream, cartwheels into a double flip in the tuck position and lands like a cat.

VENKMAN
All right! Forget the trapping.
Just blast him! Full stream!

The others adjust their units and they all blaze away at Gozer.

GOZER

He dodges the first two blasts but the third strikes him right between the eyes. There is a brilliant pink flash and Gozer disappears.

THE GHOSTBUSTERS

They stare for a long moment, finding it hard to believe that they won. Then Winston lets out a triumphant whoop.

WINSTON
We did it! Thank God!

SPENGLER

He scans the temple with his PKE meter, not at all convinced the danger has passed.

STANTZ
(jubilant)
We neutronized him! The guy's a molecular nonentity.

VENKMAN

He wants to believe it but sees the doubt on Spengler's face.

SPENGLER
(reading the meter)
Not necessarily.

There is a deep seismic rumble and the entire building begins to vibrate. The Ghostbusters look around nervously as the entire building starts to sway.

THE EAVES

Cement carvings and moldings around the edge of the roof crack and break off.

THE STREET

The crowd screams and runs as cement debris rains down the side of the building and crashes on the sidewalk.

THE GHOSTBUSTERS

They look up at the sky waiting for the big blow. An incredibly loud thunderclap rocks the rooftop. Then a hot wind blasts the rooftop with tremendous pressure, sweeping it clean of everything. The Ghostbusters struggle to avoid being blown off the roof.

THE SKY

A bolt of lightning crackles from the swirling dark cloud and strikes the rooftop.

The Ghostbusters stand there facing their new God like Moses on Mount Sinai. And then Gozer speaks to them in a voice that can be heard throughout Metropolitan New York and parts of New Jersey.

GOZER
SUBCREATURES! GOZER THE GOZERIAN, GOZER THE DESTRUCTOR, VOLGUUS ZILDROHAR, THE TRAVELLER HAS COME. CHOOSE AND THEN PERISH.

VENKMAN
(shouting to be heard)
Is he talking to us?

WINSTON
What's he talking about? Choose what?

STANTZ
(to the heavens)
What do you mean "choose?" We don't understand.

GOZER
CHOOSE!!

SPENGLER
I think he's saying that since we're about to be sacrificed anyway, we get to choose the form in which our destructor will manifest himself.

VENKMAN
You mean if I stand here and concentrate on the image of Roberto Clemente, Gozer will appear as Roberto Clemente and wipe us out?

SPENGLER
That appears to be the case.

STANTZ
(quickly)
Don't think of anything yet? Clear your minds. We only get one crack at this.

GOZER
THE CHOICE IS MADE. THE TRAVELLER HAS COME.

STANTZ
(in a panic)
We didn't choose anything!
(to the others)
I didn't think of an image, did you?

SPENGLER
No!
(to Venkman)
Did you?

VENKMAN
My mind's a total void!

They all look at Winston.

WINSTON
(guilty)
I couldn't help it! It just popped in there!

STANTZ
(desperately)
What? What popped in there?

SPENGLER
(pointing)
Look!

They all turn and look west.

WEST RIVER - POV

A portion of the Hudson begins to boil.

EXT. THE RIVER

Manhattanites are fleeting the city in anything that will float.

A SMALL MOTORBOAT

A fed-up WESTSIDER is taking his family and possessions to Jersey.

WESTSIDER
(at the helm)
I've had it with this city! This is worse than the garbage strike.

He looks and sees the river boiling furiously at midstream just ahead. The Boat People all start paddling like crazy to avoid the maelstrom. Then a massive form as big as a grain freighter begins to rise up from below the surface.

THE GHOSTBUSTERS

They watch as the gigantic being continues to rise, revealing a head and arms.

VENKMAN
(amazed)
What is it? Winston! What did you think of?

WINSTON
(gaping at it)
It's...I...I...it's...

THE RIVER

The huge being sloshes ponderously toward the west bank, waist deep in the river. Then it climbs out of the water and stands up on the riverbank, its great bulk rising to three hundred feet in the air.

WINSTON
...!! IT'S THE STAY-PUFT MARSHMALLOW MAN!!

Stantz, Venkman and Spengler look across the rooftops to see a large, square, white, bobbing, laughing head atop a massive body of similar puffed white squares. The being is dressed in a tiny sailor's hat, red bosun's whistle and lanyard and a little blue vest with a button undone at the middle revealing a little white belly. It is the cute, quintessential American brand symbol like the Pillsbury Doughboy or the Michelin Tire Man, looming as large as Godzilla.

WINSTON
(desperately apologizing)
I tried to think of the most harmless thing ..something that could never destroy us...something I loved from my childhood.

VENKMAN
AND YOU CAME UP WITH THAT?

WINSTON
The Stay-Puft Marshmallow Man! He was on all the packages we used to buy when I was a kid in North Carolina. We used to roast Stay-Puft marshmallows on my grandpa's smokehouse fire.

VENKMAN
Great! The marshmallows are about to get their revenge.

THE STAY-PUFT MAN

He starts walking through the streets toward the Ghostbusters' rooftop vantage point. The ground rumbles as his big, soft feet come down on the pavement.

THE STREET

People are fleeing in panic as the marshmallow feet pad along kicking over lampposts and mail boxes.

A CAR

The driver jumps out just before an enormous white marshmallow foot comes down and flattens his automobile.

THE GHOSTBUSTERS

They stand there helplessly watching the laughing bobbing head of the Stay-Puft Man as he plods relentlessly toward them.

VENKMAN
What now?

SPENGLER
(adjusting his wands)
Full-stream with strogon pulse. We'll cross the beams.

VENKMAN
(protesting)
Excuse me, Egon, but didn't you once say that if we cross the beams we'll be Q-ed into the Tenth Dimension!

Venkman looks at Stantz. Stantz shrugs.

VENKMAN
(decides)
Cross the beams.

STANTZ
I've always wondered what would happen.

They step to the edge of the roof, moving like warriors now, ready to face the consequences.

THE STREET

Peck comes running up to the front of the apartment building. People are fleeing the oncoming monster. Peck grabs a COP who is just about to flee himself.

PECK
(in a rage)
Are the Ghostbusters up there?

COP
(desperate to get away)
Yeah!

PECK
I want you to go up on the roof and arrest them. This time they've gone too far.

The Cop looks at Peck like he's insane, then sees the Stay-Puft Man looming up at the end of the block.

COP
(knocking Peck's hands away)
You arrest them, numb nuts! I'm getting out of here.

He runs off. Peck turns to face the monster.

THE STAY-PUFT MAN

The ground shakes with every step as he draws closer.

THE GHOSTBUSTERS

Venkman calls the shots.

VENKMAN
(shouts)
Hit him!

They each fire a double stream of energy point blank at the Stay-Puft Man. The beams strike him right in the chest with tremendous impact. He hardly feels it.

VENKMAN
Now cross the beams!

THE STAY-PUFT MAN

The beams cross and all eight streams intersect, causing a tremendous fission-fusion burst. The Stay-Puft Man staggers backward as if shot with a huge elephant gun and bellows with pain and rage. The hole in his chest is ignited by the Nutrona blast and begins to burn with a blue flame that spreads quickly across his torso and down his arms. The Stay-Puft Man bellows even louder, flailing its huge arms in response to the searing flames that are starting to engulf him.

THE GHOSTBUSTERS

They stare at the horrible conflagration.

WINSTON
Good. Now we made him mad.

THE STAY-PUFT MAN

Carbonous, flaming hunks of melting marshmallows are flying from his arms as he waves them in wild rage.

THE STREET

Peck stands there paralyzed with fear. A mass of flaming marshmallow falls and flattens a news stand nearby. Then a huge glob of sticky toasted marshmallow comes zipping down from above and lands right on him, burying him up to his neck in melted sucrose.

THE STAY-PUFT MAN

The flaming monster keeps coming intent on their destruction. Most of its chest has melted away revealing horrid musculature and a skeletal rib cage.

THE GHOSTBUSTERS

They square off and face him for the last time, their weapons poised.

VENKMAN
(calmly)
We're going to be killed by a three hundred-foot marshmallow.

THE STAY-PUFT MAN

He is almost on them now, fully engulfed in flames, reaching for them, ready to swat them with his burning fist.

VENKMAN
(to the others)
On the count of three! One.. two...

SPENGLER
(he has the best idea of his life)
No! THE GATE! Destroy the gate!

He whirls and looks at the temple.

THE TERROR DOGS

They stand beside the portal literally petrified.

VENKMAN

He hesitates.

VENKMAN
(protesting)
It'll kill her!

STANTZ
She's gone either way!

STAY-PUFT MAN

His burning fist is starting to descend on the Ghostbusters.

VENKMAN

He chooses the only way out.

VENKMAN
(shouts)
The Gate!

THE GHOSTBUSTERS

They fire at the two petrified Terror Dogs and blow them to oblivion. The entire front of the temple is obliterated along with the door.

STAY-PUFT MAN

With the destruction of his earthly portal, the flaming monster is suddenly engulfed in a cyclonic wind that begins to swirl around him like a fire-storm. The flames are whipped higher and higher as the tornado begins to pick up rotational speed. Then the Marshmallow Man seems to explode from deep inside creating a flaming air burst above the rooftops.

THE ROOFTOP

The Ghostbusters are blasted off their feet.

THE TERROR DOGS

They are engulfed by the shockwave. In an instant, the external forms of the Terror Dogs are swept away, leaving Louis and Dana once again in human form on the pedestals. They slump to the ground unconscious.

THE SKY

When the fireball reaches its maximum explosive force, a sudden jet of air pressure occurs like a titanic vacuum cleaner in the sky and sucks the flaming mass of gasses and ash up through our atmosphere and right out of our dimension. The dark clouds disappear with it, leaving a beautiful, clear blue sky over the whole area.

THE ROOFTOP

The Ghostbusters are lying at the foot of the temple stairs. Everything is still.

THE TEMPLE

It now looks like an ancient ruin. Venkman looks up and is completely overjoyed to see Dana and Louis back in human form lying beside the wreckage of the portal.

LOUIS

He wakes up and looks around wondering how he ended up on the roof of a wrecked high-rise. He looks at his scorched and ripped suit crusted with still-smoking gobs of melted marshmallow.

LOUIS
(to Spengler)
Jeez, that must have been some party!

VENKMAN

He helps Dana to her feet.

VENKMAN
Are you all right?

DANA
(totally confused)
I think so. But how...what...?

LOUIS
(seeing Dana for the first time)
I'm innocent! I never touched that woman! Not that I remember, anyway.

DANA
(getting annoyed)
All right, what happened to me?

VENKMAN
Nothing! We just got rid of that thing in your kitchen.

DANA
Really? Is it gone?

VENKMAN
Yeah, along with most of your furniture and a lot of your personal possessions. This one took some work.

DANA
(with sincere gratitude and affection)
Thank you.

She hugs him.

VENKMAN
This is going to cost you, you know.

DANA
Maybe we could make some other arrangements.

VENKMAN
That's entirely possible.

EXT. THE STREET

A happy throng of jubilant citizens is gathered outside the lobby entrance to the apartment building.

THE ENTRANCE

The battered but victorious Ghostbusters emerge from the lobby into the sunshine. The crowd roars with unrestrained joy and gratitude. The Ghostbusters wave and head for the Ectomobile parked at the curb.

THE TWO BUMS

They hear the cheering down the street as they cautiously inspect a massive mound of cooling sucrose.

FIRST BUM
Well, that definitely looks like marshmallow to me.

SECOND BUM
(sniffing it)
Yeah, it's some kind of mallow-type substance - that's for sure.

FIRST BUM
You have to wonder why anybody would dump a marshmallow that size right in the middle of the street.

SECOND BUM
I wonder if there might not be a very large cup of hot chocolate somewhere in the area.

FIRST BUM
That would definitely explain it.

They wander off down the street.

THE GHOSTBUSTERS

They get into the Ectomobile and drive off as the crowd cheers wildly.

THE END